VOGUE

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FEB. 1

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FEBRUARY 1, 1961



HERBERT MATTER

COVER

White suit that's on good ground in any of the fifty states now—bas-relief wool tweed with patch pockets, dog-leash belt. Un-dime-a-dozen face, part of a new American beauty plan: make-up like the thinnest veil that covers—but not slip covers—the skin with a delicate glow of flattery. The banner lipstick, Spotlight Red. Suit by Ben Zuckerman, of Anglo fabric; about $245 at Lord & Taylor; Halle Bros.; Neiman-Marcus; I. Magnin. Make-up by John Robert Powers.

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Managing Director: Reginald A. F. Williams

FRENCH VOGUE
4 Place du Palais Bourbon, Paris 7
Editor: Edmonde Charles-Roux
General Manager: Henry Bertrand

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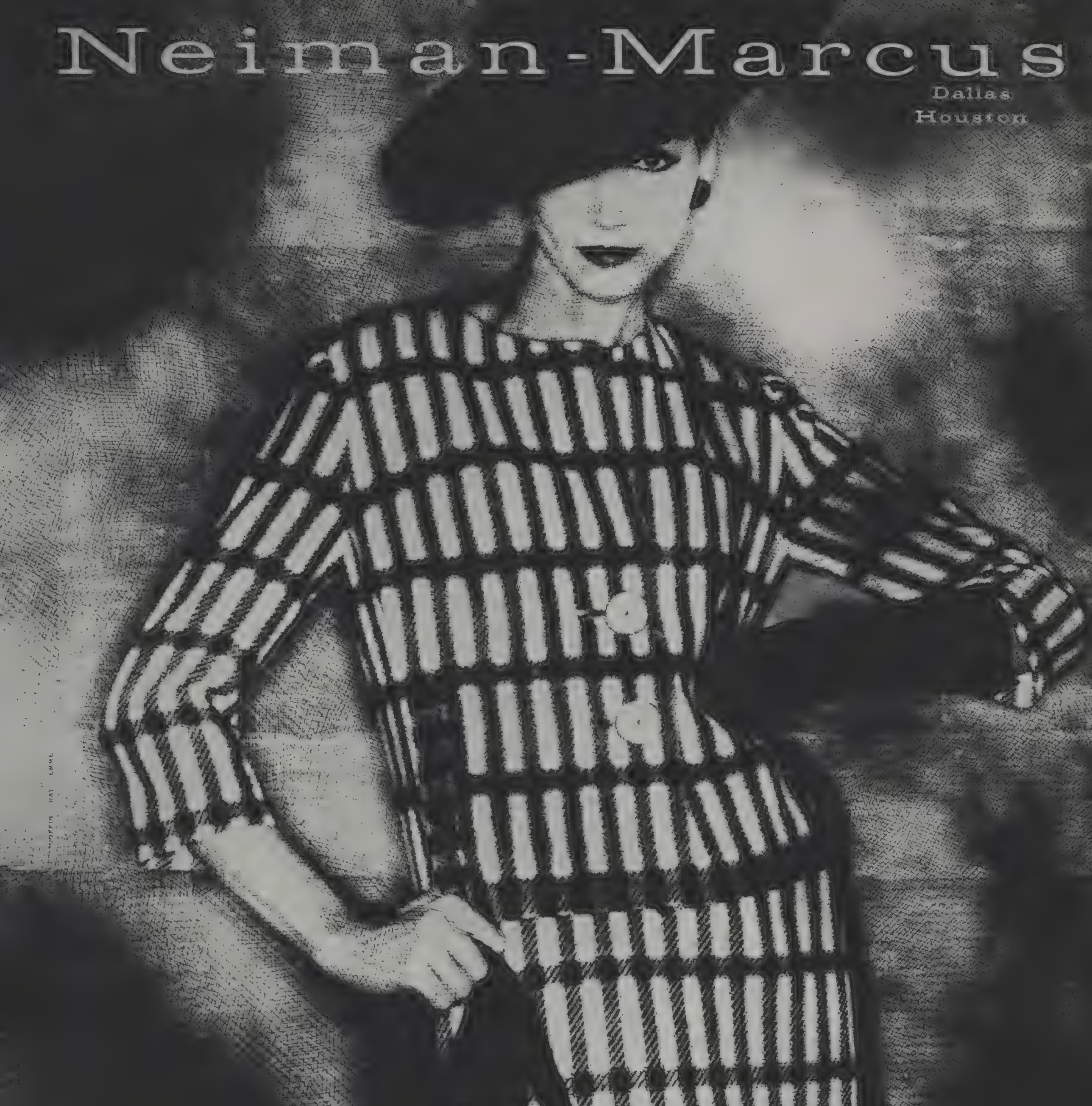


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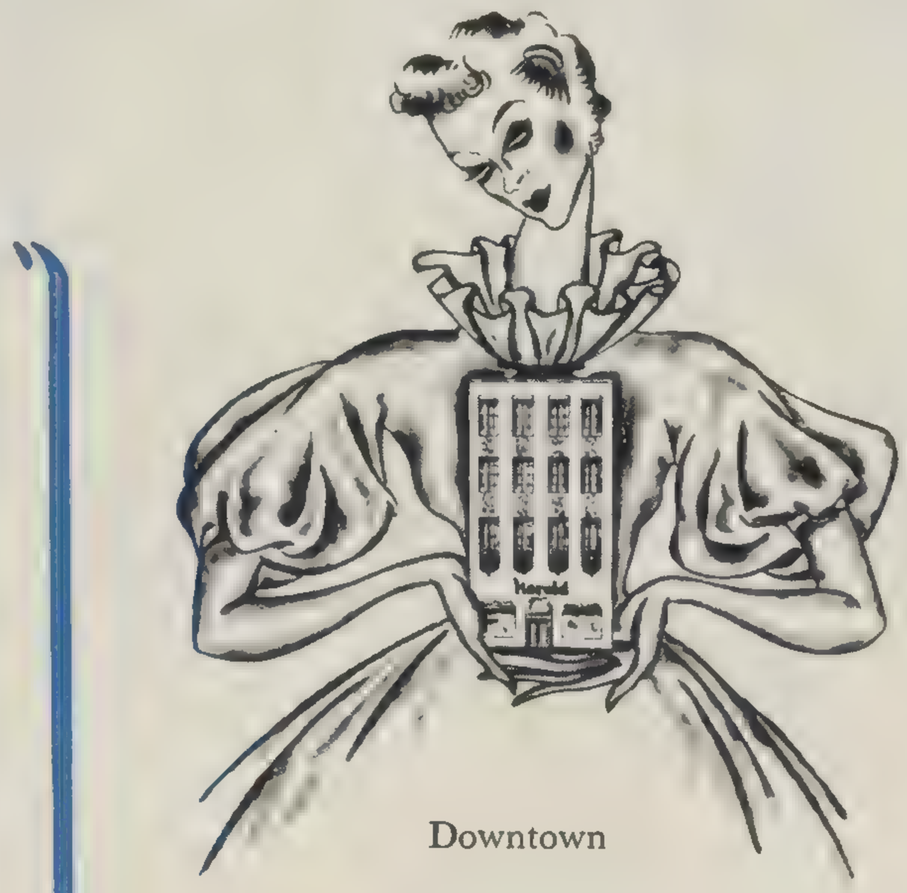
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FEBRUARY
15
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TRANQUILLIZED MICE AND ILL WIND

By HILDEGARDE DOLSON

Within the space of a week, two strangers I met at parties told me ridiculous stories about something they tried to throw away. The fact that the objects thrown were white mice and pornography is not, I think, significant.

The man who told me the mouse story is a young biochemist who does work for several large firms, most of them drug manufacturers, inventing and testing new products. He said that several years ago, just after he'd set up a laboratory in a building at Eighth Avenue and Thirty-first Street, in the wholesale fur district, he was asked to test a new tranquillizer on mice, and observe their reactions. "I had two hundred white mice lolling on their backs on a long table with their feet in the air," he told me, smiling as he recalled what had evidently been, for him, a delightful picture.

Whenever a mouse came to and wanted to get up and run around worrying again, the chemist would give it another shot of the tranquillizer, and enter the data on his charts. This went on for two or three days, until he'd made all the zigzags of rising and falling anxiety, and I suppose equations such as Two Hundred White Mice Lying Calmly On Their Backs Equal Five Advertising Men Lulled Into Security Sitting Up Straight After Lunch.

When he had finished, he said, he put all the mice, who were feeling too tranquil to notice, into a glass tank with a whiff of cyanide, and that was that. It was then around one A.M. on a Friday night, and he was exhausted. He hadn't been home for two nights, and his only sleep had been catnaps taken between mouse tranquillizing, on a cot in the lab, so he was especially glad of the long Fourth of July weekend just starting. But suddenly he began worrying about whether the trash would be collected before Tuesday. The office building was empty on weekends, and it was much too late to get hold of the superintendent.

But the idea of leaving all those dead mice lying around for several days in hot weather, with the place shut up, bothered him. On a tidy, if groggy, impulse, he bundled all the mice into a large cardboard box, and decided he'd carry it to a trash container he remembered seeing in the next block. "It was heavier than I'd expected," he said. "You'd be surprised how much two hundred mice weigh."

As far as I'm concerned, even one mouse is something to drop in a hurry. The thought of two hundred brought a patter of little feet up and down my spine.

"When I was halfway down the next block," the biochemist went on, "the box began to sag. I grabbed it with both hands and tried to hold it together, but the bottom fell out and the two hundred mice were dumped on the sidewalk. I started to pick them up, but I had nothing to put them in—the box was a wreck—and if I'd kept carrying a handful at a time to the trash container on the corner, I'd have been running back and forth all night. Besides, I'd have felt like a fool.

"So I just left them there on the sidewalk. Afterwards, I realized I couldn't have picked a worse place in all New York. That entire block was wholesale fur houses. The sanitation department would naturally question the furriers, and each furrier would deny he'd dumped two hundred white mice, but he might well wonder if one of his competitors had accidentally lost them there, and he'd think Hmmmmmmm . . ."

I told the chemist he might have started a whole new fur fashion: Tranquillized White Mouse. Following the trade custom of Frenchifying rabbit into *lapin*, a furrier's stylist would promote the new garments as Tranquillized White Souris. Women reading the

(Continued on page 94)



Larry Aldrich

THE FASHION: *coat-dress dressing.* THE FABRIC: *left, ink-tone blacks on brown silk Dupioni, about $125. Right, Staron's black Alaskine silk/worsted, about $160. Designed by Marie McCarthy. Bonwit Teller, New York; Sakowitz, Houston; Stix, Baer & Fuller, St. Louis; J. L. Hudson Co., Detroit; Nan Duskin, Phila.*



ABE SCHRADER: AUTHORITY ON ART AND WOMEN

Portrait in pure silk: new atmosphere for casual elegance in a costume of gentle curve and line. Sizes 8 to 18. About $80. Designed by Belle Saunders. ** Abe Schrader, 530 Seventh Avenue, New York 18, N. Y.

B. Altman & Co., New York, N. Y.; Chas. A. Stevens & Co., Chicago, Illinois; B. Siegel Co., Detroit, Michigan; J. W. Robinson Co., Los Angeles, California; Gus Mayer, all stores; Joseph Magnin, San Francisco, California; Julius Garfinckel & Co., Washington, D. C.

EMME HAT/FRAMES BY APF MFG. CO.



Jewels created by Harry Winston, Inc.

Paramount among the delights a lady finds in the 1961 Cadillac is the car's interior spaciousness. Wherever she travels, she enjoys motordom's most generously proportioned passenger compartment—and her marvelous freedom of movement adds to the pleasure of every mile. Even entering and leaving her Cadillac have become the most graceful of actions. Don't you owe yourself a journey in the new "car of cars" soon?

Cadillac

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Opera gown by W. F. Adlmüller, photographed at the Vienna Opera House



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With liberty from conformity for all.

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Dedicated by Revlon to the exciting woman
who spends a lifetime living up to her potential...



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GOSSAMER TINTS

The astonishing new color cosmetology

For the first time, you can be porcelain pale or spun gold . . . or
any exquisite *any*thing . . . without the vaguest *feel* of make-up on your skin

The alchemy? The limitless tints and bodiless textures of these nutrient foundations, powders and lipsticks.

Uncannily, the tones merge, weightless as light, with your inner coloring. A far cry from on-the-skin cosmetics that merely cover . . . and leave layers of make-up in their wake!

The interplay's the thing! There are two color ranges to interplay or to mate. Such a *plurality* of tints . . . there are certain to be several to do the most for you.

'Gossamer Complexion Tints' to make you paler, pinker, or more ivory. To even out your own coloring; fill in missing nuances; tone up or down. Ten shades from Camelia to Bronze Umber. Nutrient liquid foundation and powder, 3.75 each. Compact powder, 2.00. In shimmering gold-tone metal, 6.50.

'Gossamer Illusion Tints' . . . daringly different, but so delicate on the skin. To perfect florid or sallow complexions. To compensate for natural color drained out by night wattage, and by fashion colors that have been taboo for you. Six never-before tints, from Azurine to Apricotta. Foundation and powder, 3.75 each. Compact, 2.00. In gold-tone metal, 6.50. Silver or Gold Lamée liquid foundation, 6.00 each. Powder, 5.00.

Ah, but there's more! With Revlon 'Gossamer Tints' you get the nutrient benefits of precious 'Ultima' Cream. Even when you remove them at night, your skin feels smooth, dewy, nourished!

'Gossamer Nutrient Lipsticks' in twelve new color eleganzas, from Port-Au-Pink to Cape Cantaloupe. New rich, smoothing, moisturizing texture. In elegant fluted columns, 2.50 each. Refills, 1.50. All prices plus tax.



Do let a Revlon consultant help you to a gossamer complexion. At only the most distinguished stores.

THE ULTIMA MAKE-UP COLLECTION BY REVLON

GOWN BY SARMI JEWELS BY VAN CLEEF & ARPELS

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CAPEZIO SHOES



My CRAELY dress proves it! Klopman wove the fabric—65% "DACRON"* POLYESTER and 35% COTTON BROADCLOTH—there's no finer fabric made. Better looking, better feeling, better wearing. (Better woven, that's why!) Craely's permanently fan-pleated shirtdress in bone, hyacinth blue, chartreuse, coral, navy blue. Sizes 8 to 18. About $25. B. Altman & Co., New York; J. P. Allen & Co., Atlanta; Filene's, Boston; The Higbee Co., Cleveland; Bonwit Teller, Philadelphia; Julius Garfinckel, Washington, D.C. KLOPMAN MILLS, INC., 450 Seventh Avenue, New York.

Winter in Aquamarine...and stay summer smooth



WHEN WINTER WINDS BLOW... lavish on creamy Aquamarine, Revlon's winter-wonder lotion for hands and body. Its deep moisturizing soothes and softens all wind-chapped, woolen-tickled, winter-dry skin. Keeps you summer-smooth. You'll adore the velvety feel...the luxury of it all! (*...and you'll smell so good*)

More Aquamarine-scented luxuries: soap, milk bath, deodorant, shampoo, bath powder.

AQUAMARINE LOTION *by Revlon*

Gown, Lucie Ann ©Revlon, Inc. 1961



FASHION BEGINS WITH FORSTMANN®... Here, in Forstmann tweed, a masterly little coat with a gay surprise: one half its back is blue. All wool. About $275. At I. Magnin, California and Seattle; The Dayton Company, Minneapolis; DePinna, New York City.

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'INTIMATE'

BY REVLON

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The New York Couture Group

designs a brilliant Everglaze® and Ban-Lon® collection for Miss America 1961, Nancy Anne Fleming

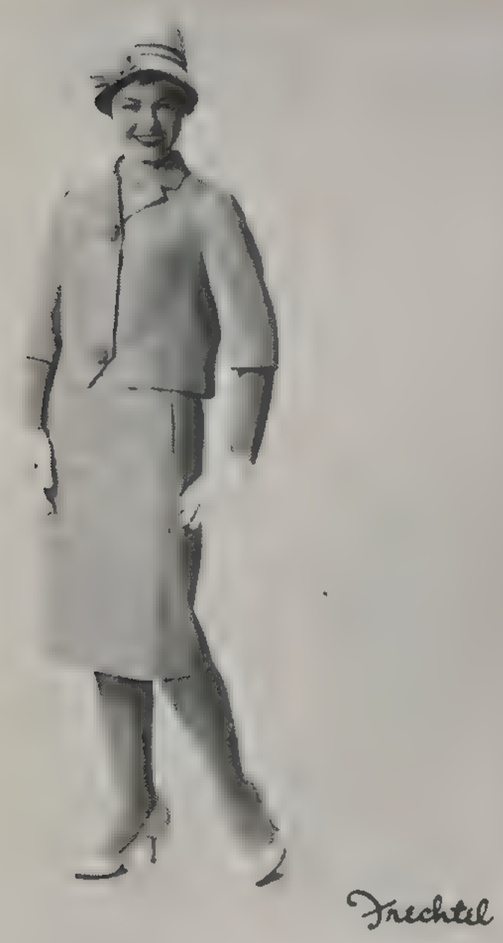
Because of their versatility, their good looks, and ease of care, all assured by quality testing, "Everglaze" and "Ban-Lon" fabrics are preferred by foremost designers around the world.

Photography by Jacques Simson





Larry Aldrich



Frechtel



Hannah Troy



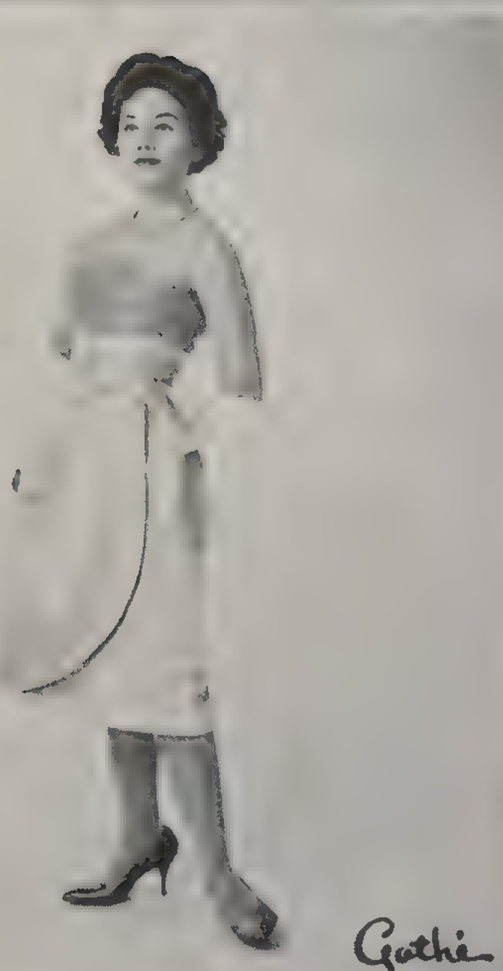
Edward Abbott Wilson Folmar



Ceil Chapman



Mollie Parnis



Gothé

Anne Klein dress and coat
"Everglaze" "Minicare" brocade

Rudolf ballgown
"Everglaze" cotton satin

Marquise day dress and jacket
"Everglaze" "Cord du Laine"

Nat Kaplan late-day dress and stole
"Everglaze" cotton satin print

Oleg Cassini late-day dress
"Everglaze" "Minicare" cotton

Herbert Sondheim late-day dress
"Everglaze" cotton print

Larry Aldrich cocktail dress
"Ban-Lon" lace

Harry Frechtel three-piece suit
"Everglaze" "Minicare" cotton

Hannah Troy after-five dress
"Everglaze" cotton print

Edward Abbott evening gown
"Ban-Lon" lace

Ceil Chapman evening dress
"Ban-Lon" Warp Knit fabric

Mollie Parnis late-afternoon dress
"Everglaze" cotton satin

Gothé short evening gown
"Everglaze" cotton satin

EVERGLAZE easy care fabric

Quality Fabric BAN-LON

"Everglaze" Marketing Division, Wilmington, Delaware, supervises the international merchandising of products approved to carry the Joseph Bancroft & Sons Co. trademarks "Everglaze" and/or "Ban-Lon".

DAVID KIDD for ARTHUR JABLOW. The elegant costume in soufflé worsted, counterpointed with mosaic print. Sage green, taupe, red, blue, spirea pink. In misses' sizes. About $200.



SPRING'S OWN NEWS and it happens at SAKS FIFTH AVENUE

ORLON SAYELLE® and wool arrives!

A new couturism, a new jewel in fabric loomed by *Lesur*. Its great fashion component?..."Orlon Sayelle"*...a new *kind* of "Orlon"**...giving a languid luxury, a deep resilience, a new, irrepressible shape to these beautiful fabrics. See how brilliantly these great designers create with "Orlon Sayelle" acrylic and wool. Unforgettable, the clothes of Maurice Rentner, Ben Reig, Monte Sano & Pruzan, Samuel Winston, Arthur Jablow.

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BETTER THINGS FOR BETTER LIVING...*THROUGH CHEMISTRY*

*"Orlon Sayelle" is Du Pont's registered trademark for its bi-component acrylic fiber. **"Orlon" is Du Pont's registered trademark for its acrylic fiber. Du Pont makes fibers, not the fabric or fashions shown here.

Very SAKS

BEN REIG. The boulevard dress in fine herringbone stripings, deliciously snowed with white. Slender, subtle, in fieldstone gray with a new, shadowed look. In misses' sizes. About $245.



MONTE SANO & PRUZAN. The eased suit in spring-paled green and brown plaid, with spreading collar opened like wings. Relaxed, urbane, in misses' sizes. About $295.



FIFTH AVENUE

NEW YORK•WHITE PLAINS•SPRINGFIELD, N. J.•CHICAGO•DETROIT•BEVERLY HILLS•PHILADELPHIA•PITTSBURGH
SAN FRANCISCO•ST. LOUIS•OLD ORCHARD AT SKOKIE•FT. LAUDERDALE•MIAMI BEACH•PALM BEACH

ROXANE of SAMUEL WINSTON. The body-curved dress in a creamy worsted, with sudden softenings at the waist. Mauve or starry blue—and beautiful. In misses' sizes. About $175.



BILL BLASS of MAURICE RENTNER. The little cropped suit in sharp green and brown Tattersall checks, slow-curved at the hipbone, the new vantage point. In misses' sizes. About $295.



"Orlon Sayelle" is Du Pont's registered trademark for its bi-component acrylic fiber.

"Orlon Sayelle"® and wool . . . the new jewel in fabric

Very **SAKS FIFTH AVENUE**

NEW YORK • WHITE PLAINS • SPRINGFIELD, N. J. • CHICAGO • DETROIT • BEVERLY HILLS • PHILADELPHIA • PITTSBURGH
SAN FRANCISCO • ST. LOUIS • OLD ORCHARD AT SKOKIE • FT. LAUDERDALE • MIAMI BEACH • PALM BEACH


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ORIGINALS
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498 SEVENTH AVE. • NEW YORK 18, N. Y.
A SPRINGTIME FAVOR
IN WINSOME WHITE SILK BROADCLOTH
SIZES 8-14 • $125 • AT BETTER STORES EVERYWHERE

Caprice Espanol! Baring bodice of white eyelet over high-rising black cotton skirt. Sizes 5–15. About $45.00. At Lord & Taylor, N. Y.; Bramson's, Chicago; The Higbee Co., Cleveland; Neiman-Marcus Co., Dallas; H. Liebes, San Francisco.

Well-traveled people travel SABENA

MA'M'SELLE

by Betty Carol

PHOTOGRAPHED IN BARCELONA BY RAY KELLMAN



all is vanity...

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all is vanity... all is VANITY FAIR



lingerie-girdles-bras

Now there's a new way to dress . . . a new you,
wearing one glamorous scheme of color, *from the skin out.*

Our lingerie in fashion accessory colors started it all.
Now we've color-cued girdles and bras to both lingerie and
costume, and they are miracles of function and fit and flattery.
Now at last, you're in fashion every stitch of the way!

Imagine a flawlessly matched orchid slip, girdle and bra
to wear under a wild purple suit or a calm blue silk.
Think of all this season's glowing clothes and the
underglows for them! Besides our First Orchid,
there's Pink Fire, Dawn Pink, Honeysuckle Beige,
Heaven Blue, and a pastel magic called Ice.

Sounds, looks, *is* the most beautiful new way to dress,
the most beautiful new feeling in the world, when
all is vanity...all is Vanity Fair...lingerie...girdles...bras.



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patent with a fringe benefit

The look: You—keeping an important luncheon date in bold silk topped with full-swinging coat. Underscore with a gleam of patent, and you're wearing that Life Stride look of perfection.

The shoe: A gem of a shoe guaranteed to lift any spirit that wears it. Note the longer, more graceful point of the toe—the elegant flourish of faille bow.

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the young point of view in shoes

To bring you shoes that represent America's biggest dollar's worth today, we use leather as well as a wide variety of materials including fiber and plastic products, textiles and metals—all of which have been thoroughly tested in Brown Shoe Company's Quality Control Laboratories • LIFE STRIDE DIVISION, BROWN SHOE COMPANY, ST. LOUIS, MISSOURI

Make up your mind to

make up your eyes...with color!

Make them brighter...bolder...très chic! Change the look of your eyes to bébé blue... enchanting green...unshy violet. Just pick a color, any color – Revlon's enticing range of 65 eye shades can do no wrong, day or night! Easy as 1-2-3: Eye Shadow, Liquid Liner and 'Roll-On Mascara'. What fun! What fashion! What eyes!



'eye makers à la carte'

by *Revlon*

She's wearing: Bluebud Eye Shadow Stick • Dark Blue Liquid Eye Liner • Dark Blue and Bluebud 'Roll-On Mascara' • Berry Bon Bon Lipstick and Frosted Nail Enamel

© Revlon, Inc., 1961



Where have you been Martha Lee? To Girltown! 'Cause Girltown makes the best sportswear for little, middle-sized and quite grown-up girls. Martha Lee wears an ensemble for sizes 3 to 6x, 7 to 14, subteen's 6 to 14. Shown in sizes 7 to 14. Suit in "Silk Punch" rayon and silk, "Love Apple" print cotton blouse matches jacket lining. Wild poppy, azure blue, gold. About $18. For nearest store, write Girltown, Inc., 520 Eighth Ave., N.Y. 18.

JOHN FREDERICS HAT/CAPEZIO SHOES/PRICES SLIGHTLY HIGHER WEST OF THE ROCKIES

to Girltown!

No narrow skirt fits like the Evan-Picone narrow skirt. It is realistic (plenty of room to walk or bend, but still undeniably tapered). The jacket is easy. You have freedom to swing your arms. Altogether a triumph of fit. The fabric in this (and more Evan-Picone clothes on four more pages that follow) is an original Rajah cloth of cotton and rayon. A big bold weave, it has the good dry feel of raw silk. The colors are as spectacular as fireworks. Jacket and skirt together, about $25. (Isn't this a great Westinghouse TV? So much style.)

The glorious freedom of Evan-Picone clothes



Fashion strikes a new



note of elegance at home

Compliments of Westinghouse, these four famous interior designers will plan a new decorating scheme for your living room around new Westinghouse Furniture TV and Stereo*

Only Westinghouse gives you personal decorating advice, absolutely free, with the purchase of any new Westinghouse Television or Stereo console during February and March, 1961. One of the four famous interior designers on this page will send you a decorating plan for your favorite room.

You simply choose the TV or Stereo from the furniture period you like best, fill in the Decorator Service form that you will get from your dealer, and the designer does the rest. You will get, in the mail, suggested furniture arrangement, color scheme, actual samples of fabric, paint and floor coverings, all custom-tailored to your personal requirements, by one of America's leading interior designers. Your new Westinghouse will be a completely integrated part of your decorating scheme. Requests for Decorator Service must be postmarked no later than March 31, 1961.

These designers can create striking rooms around Westinghouse TV and Stereo because Westinghouse cabinetry is truly fine furniture. Every detail of every cabinet is authentic. The quality hardwoods, the paneling, the legs, the hardware, even the patterns of the grille cloths, all belong to the furniture period chosen.

The Westinghouse four famous furniture periods... Contemporary, Traditional, Provincial and Early American... match any decorating scheme. On the following pages, designers Michael Greer, Roger Hargreaves, Audre Fiber and Jay Dorf, show you how Westinghouse cabinetry can blend beautifully into your home. For 1961, Westinghouse strikes a new note of fashion elegance at home. Turn the page to see fashion in furniture by Westinghouse, and fashion in clothes by Evan-Picone.

Westinghouse Furniture TV & Stereo

*Michael Greer Roger Hargreaves (Design Council, Inc.) Audre Fiber Jay Dorf

Elegance is new Westinghouse Furniture TV and Stereo

Startling in its simplicity of line and exquisite proportions, the new Westinghouse Contemporary TV (shown left) is an eloquent expression of the Danish influence in fine furniture cabinetry. It is fashion in furniture for modern living. The beautifully crafted cabinet of the new Westinghouse Provincial Stereophonic High Fidelity (shown right) is a classic example of flowing Provincial design...a masterpiece of elegance in the home.

Fashion

The great good looks of Evan-Picone clothes. Women aren't flat-hipped like men. Neither are Evan-Picone slacks and skirts. They fit gloriously. Blouses and jackets have loads of freedom. Can you see the seven interchangeable outfits on these pages?

ROOM SETTING BY ROGER B. HARGREAVES. DESIGN COUNCIL, INC. METAL FLOWERS BY WILLIAM BOWIE. PAINTED SCREEN BY AU PANIER FLEURI CORP. FLOORING BY ARMSTRONG CORK COMPANY.



strikes a new note of elegance at home

ROOM SETTING BY MICHAEL GREER. PAINTING BY VIGNOLES, FINDLAY GALLERIES. CHAISE LOUNGE BY JAQUES BODART, RUG BY TREGANOWAN.

Fashion strikes a new note of elegance at

ROOM SETTING BY JAY DORF. OPEN WEAVE BLIND BY LOZANO-FISHER STUDIOS, INC. UNREAL FLOWERS BY MAC DONALD FORBES FLOWERS. RUG BY PATTERSON, FLYNN AND JOHNSON.



home

Elegance is new Westinghouse Furniture TV and Stereo

New Westinghouse Early American television (shown left) is a masterly reproduction of fine Colonial craftsmanship, authentic in every detail. The balanced proportions and overall integrity of design add new beauty to the home. A classic note is sounded in the luxurious new Westinghouse Traditional Stereo (shown right). The genuine Mahogany Finish cabinet is a masterpiece of restrained elegance. The massive simplicity of design and rich, glowing finish combine warmth and formality.

The bright imagination of Evan-Picone clothes. No one can copy Evan-Picone clothes. Even the fabrics are their own. The print blouse looks like a Matisse; see the brush strokes. Culottes, blouse, and skirt: Rajah Cloth (with the great feel of raw silk).

ROOM SETTING BY AUDRE FIBER.



You can be sure...if it's

Westinghouse

Westinghouse Electric Corp. TV-Radio Division Metuchen N.J.

Silk linen ensemble lined in Siri. About $90. Bloomingdale's • Wolfman's • Harzfeld's • Joseph Magnin • In Canada, Jack Liebman Ltd.



PAT SANDLER FOR HIGHLIGHT



Confide on Crane's

". . . since you are my dearest friend in all the world,
I simply had to let you in on the big secret — Steve and I
are getting engaged. Honestly, I love him so much,
I don't care if he gives me a piece of coal on a string . . ."

When it comes to baring your deepest soul to a dearest friend, a letter on Crane's impressive paper ennobles the emotion. This letter of strictest confidence was written in purple prose on Crane's Cameo Pink paper, Kid Finish, with an engraved monogram. Crane's Fine Papers are made in Dalton, Massachusetts, and have been since 1801.

Crane's MAKES ONLY 100% RAG EXTRA NO. 1 QUALITY PAPERS FOR CURRENCY, SECURITIES, CARBONS, STATIONERY, SCIENTIFIC AND ARCHITECTURAL DRAWINGS.



Suit of beautiful components: a magnificent contrast between tones of Anglo 's soft-finished wool "Fiesta" and those of the silk blouse and its matching jacket lining. About $110 at your favorite store or write Zelinka-Matlick, 512 Seventh Ave., N. Y. 18. In Canada: Gordon Mfg. Co., Montreal.
slightly higher on the west coast


adele simpson

Georgia wants *wool*

The new naked wool. Wool so rare, so bare, it almost isn't there. Just the coolest, sheerest, lightest wool ever woolified. Wool Georgia always knew would happen. Naked but nice, never to lose deep down wool goodness, real and uncomplicated. Georgia seeks out the pure, the beautiful, the lasting. This chiffon wool dress, golden, glowing in sunlight, instinctively right. No wonder Georgia wants wool, all she can gather this springtime and summer.

This naked dress designed by Georgia Bullock in sheerest wool woven by BELLAINE, about $90. All you want at: Lord & Taylor, New York; Julius Garfinckel, Washington; L. S. Ayres, Indianapolis; The Halle Bros. Co., Cleveland; Rich's, Atlanta; Blum's, Chicago; Woolf Brothers, Kansas City; Burdine's, Miami; Frost Brothers, San Antonio; I. Magnin, California—Seattle.



GEORGIA BULLOCK



© DUSHARME PRODUCTS, INC., MINNEAPOLIS, MINN.



The Pearl of Hair Cremes

Whisper-soft highlights and willing obedience accent the natural beauty of your Dusharme-dressed coiffure. Dusharme never streaks or discolors even gray, blonde, or color-rinsed hair . . . adds only the radiance and beauty that is naturally yours.

Dusharme® CREME HAIR DRESSING

THE LIGHT-BODIED DRESSING AND CONDITIONER FOR EVERY MEMBER OF THE FAMILY

THE CLEAN LOOK of action



BUICK MOTOR DIVISION, GENERAL MOTORS CORPORATION

Look what's happened to route 66

Suddenly every road in America's been to the valet and come back steam pressed. Even the old torture trails are running smooth as lazy rivers. How come? Control Arm Suspension is how come. Who's got it? Who else but Buick?

Here's what it does for you. When you start, when you stop, when you ride, when you steer, you find yourself exclaiming things like: "How smooth!" and "How easy!" and "How level!"

And when you hit a real rutty stretch and expect to hear those familiar thumps and you don't hear any thumps, you'll be ready to agree that Buick's new Control Arm Suspension is really something

Or, more likely, you'll forget all about the ride — because it never reminds you it's there — and marvel at the royal treatment of heads, feet, legs and shoulders in Buick's new Comfort Zone. Or just bask in all those admiring glances.

Well, that's a '61 Buick for you.

'61 BUICK

When winter winds blow and temperatures drop, a woman's skin—her most precious asset — needs protection against the drying effect of outdoor cold and heated rooms. Nature has provided for this protection by creating oil glands. Deep within the tissues, these glands control the delicate balance of natural oils and moisture necessary to maintain the skin's bloom of youth.

As winter approaches, this balance is disturbed: oils diminish; skin dries and nature requires an assist from science. The wise woman need not despair of smooth skin; she simply turns to SARDO.

the perfect solution to dry skin

Created after years of scientific research, SARDO is a medically proven lipodermic formula that forms an invisible shield of defense between you and the harmful effects of weather. Delicately scented, SARDO gives your skin the protection it needs . . . keeps it smooth — pure and soft — gently soothing to the touch.

Pour a capful in your tub tonight. Watch SARDO burst into a million tiny skin-caressing droplets the instant it touches warm water. Bathe as usual and relax — for just two minutes. Mark how quickly SARDO weather-protects your body — soothing and healing already chafed, chapped, irritated areas such as heels, wrists, knees, elbows. Try SARDO daily and bathe away dry skin all over your body.

Observe, too, how a daily SARDO bath tones and invigorates your skin . . . and see how quickly its cumulative effects turn back the hands of time. Notice that each time you step into a SARDO bath you take an exciting step toward new ease, new comfort — new cold-weather confidence and beauty.
Buy SARDO today — available at all drug and cosmetic counters — $3.00 plus tax.

bathe away dry skin



© 1960



I dreamed I was a knockout in my *maidenform* bra*

Arabesque... new Maidenform bra...* has bias-cut center-of-attraction for *superb* separation... insert of elastic for *comfort*... floral circular stitching for the most *beautiful* contours!

White in A, B, C cups, just 2.50. Also pre-shaped (light foam lining) 3.50.

*REG. U.S. PAT. OFF. BY MAIDENFORM, INC.—MAKER OF BRAS, GIRDLES AND SWIMSUITS. ©1961


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blooms
on
hand
25 sun-sweetened
glove shades
in suede-like
nylon
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GLOVES • STOCKINGS • LINGERIE
Because you love nice things
DRAMA (MID-ARM LENGTH) $3. PERT (CORDED CUFF SHORTIE) $2. AT NICES STORES EVERYWHERE



ENSEMBLE ABOUT $55. ■ LORD & TAYLOR ■ HOCHSCHILD, KOHN & CO. ■ JENNY CO. ■ CHAS. A. STEVENS ■ NEIMAN-MARCUS ■ JOSEPH MAGNIN



Cabana Marrone*

A natural deep brown Cabana Marrone* Nutria town or country topper... casual, elegant and delightfully feminine. Designed by

Bernhardt

122 South Robertson Boulevard Los Angeles 48, California.

*Ranch raised in USA by Cabana Nutria Breeders Association



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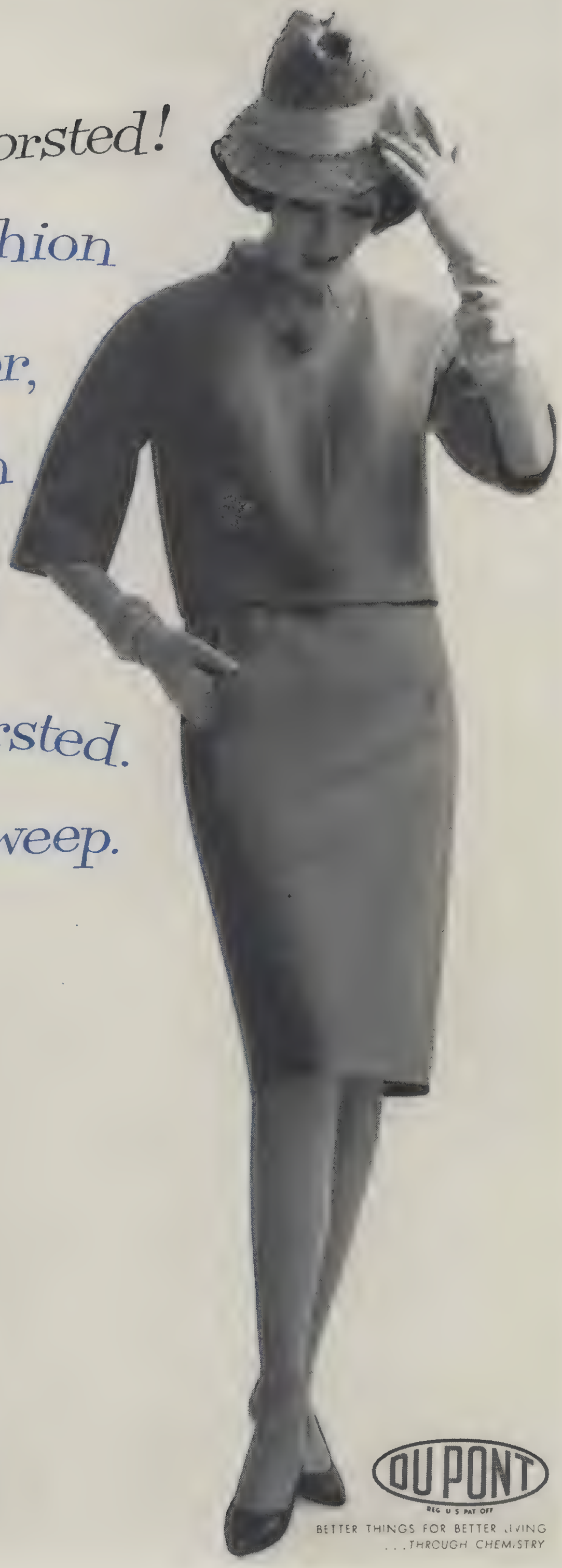
Great American designers

(left) **ROXANE of SAMUEL WINSTON** does the dress of the moment in **RAEFORD'S** rave new blending of **55% "Dacron"* polyester and 45% worsted wool.** Wisteria and black or pussy willow and black. Misses' sizes. About $145. At Stanley Korshak, Chicago; Gus Mayer, New Orleans; Lord & Taylor, New York; Bonwit Teller, Phila.; Joseph Magnin, San Francisco.

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worsted alive with color,
imperturbable through
going, going, doing, doing.
this ultimate in a worsted.
gave it this look, this sweep.



(*right*) **HARRY FRECHTEL** does the suit of the moment in **RAEFORD'S** rave new bouclé of **"Dacron" polyester, worsted wool and nylon.** In azalea. Misses' sizes. About $145. Available at I. Magnin & Co., California and Seattle; Rikes, Dayton; May D-F, Denver; Best & Co., New York; Strawbridge & Clothier, Philadelphia; Goldring's, all stores.

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TRANQUILLIZED MICE AND ILL WIND

(Continued from page 44)

Sunday *Times* ads in a hurry might easily take *souris* to be French for smile, which is also *souris*. But women who want a new fur coat aren't that fussy. When I reminded the chemist that any woman would be crazy about the idea of wearing a Tranquillized White Smile, and said maybe he should get a furrier account lined up, and dovetail or mousetail his experiments, he said No, that he'd long since moved his laboratory from the fur centre, because even the sight of a white mink jacket in a window display had made him jumpy.

The second throwaway story took place in mid-ocean, but I doubt if it started any trends. The man who told me this one is a past-fifty executive of a firm that manufactures synthetic fabrics. The night I met him, he was dressed in dignified pin stripes, with wisps strewn over his baldness, and a smile that tried to be hearty-toothed but was really rather shy. Somebody else had mentioned the Postmaster General's ruling on the latest paperback *Lover of Lady Chatterly* being pornographic, and that's when the man told me about his own experience.

He said that the first time he went to France on business, a colleague then stationed in Paris said he wanted to give the other man a present to take home, some Impressionist prints he would have delivered to the boat. "I was delighted and surprised too," my companion said, "because he was quite a gay dog, and I'd always thought he regarded me as a back number. But here he'd taken the trouble to remember my favourite period in painting, and send me a present.

"I was returning to New York on the old 'De Grasse,' and soon after it left Le Havre a steward brought the flat, square package to my stateroom. There was an itemized purchase slip with it: Twelve Impressionist prints, Manet, Renoir, and so on, at such-and-so francs apiece. I remembered my friend had said just to declare the total and hand in the slip at Customs, and they wouldn't bother opening the package, but I was eager to look at the prints, so I opened it right away."

At this point in the story, even his scalp seemed to blush. "They were pornographic photographs," he said, with a tinge of remembered horror in his voice. "A dozen of them. All I could think of was what the Customs Inspector would do to me if he opened the package. Would he just impound the pictures and fine me, or would I be sent to Leavenworth for ten years? I was determined to get rid of the lot right away, but I was afraid to leave them in a wastebasket, where the steward or a maid could take a look. So at midnight, I sneaked up on deck and tossed the whole pile overboard. But like a fool, I threw them against the wind, and they came sailing back and landed all over the deck, even in the lifeboats."

I could imagine him standing there on deck, shivering and terrified, as the flapping white prints, like evil winged creatures, pursued him. "I heard somebody coming, and got so panicky I ducked back to my stateroom. About an hour later I sneaked up on deck again but by that time there wasn't a single print to be seen. I heard the next morning that some people who'd been playing bridge late in the lounge had innocently picked up most of the sheets. You can imagine their astonishment. The story was all over the ship that a sex pervert was on the loose, scattering filthy pictures around, and everyone was making guesses about who it was. Everyone but me.

"The Captain couldn't very well line up the male passengers and ask us straight out if we'd been tossing pornographic pictures around, but I'm sure we were watched very carefully. Or at least I felt I was watched. I was in agony until after we'd docked and gone safely through Customs.

"If it had been a British ship, I think I'd have told the Captain the whole story, but no Frenchman would believe it was that innocent. And Frenchmen can never resist telling a good story. If it had been rumoured around the trade that I was scattering pornographic pictures—." He broke off, shuddering. "It taught me one thing. I'll never again confuse windward with leeward."

My private belief, confirmed by these two stories, is that men are never any good at throwing things away. It takes a woman.



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New coiffure controls

Coiffure with '61 brushed into every strand—sleek, polished, close as a cap.
And, from Charles of the Ritz, word of a whole new set of coiffure controls to keep it glowing with good order.

● Salon Shampoo Ritz comes two ways: for normal-to-dry or tinted hair. and for hair that's anywhere from normal to oily ($2).

● The second new product is Salon Hair Sheen Ritz. a pleasantly unoily way of conditioning and glossing the hair ($2, plus tax).

● Third: Very lightly scented Salon Hair Spray Ritz, which sprays lustre and order in equal—and non-sticky—amounts ($2, plus tax).

All three products are at Altman's.

DRAWING BY EVELYN MARCIL

fashion news from Chevy and friend...

CHEVROLET

Chevy's debonair good looks just naturally seem to reflect your good taste—whether you're in play togs or a high-fashion gown like the one Dinah Shore is wearing here. And this is only one of the many ways Chevy's clean-etched elegance makes for gracious going. There are those big wide-opening doors, for instance, that all but take you by the hand when you enter and exit. The higher, more comfortable seats that cater to a lady's love of luxury. And that wonderful interior spaciousness that's as nice for stretching out as it is for curling up. But you'll never know how really eager to please these new Chevies are until you've driven one yourself. You'll be delighted with its Jet-smooth ride and the effortless way it responds to your slightest whim. (Even parking is a pleasure.) So make a date to see your Chevy dealer first chance you get. . . . Chevrolet Division of General Motors, Detroit 2, Michigan.



Dinah's wearing a candlelight beige chiffon evening dress trimmed with lynx — a Bud Kilpatrick original.

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SARLIE

Spring

dress-and-sweater merger

Part of the pink boom in fashion now: a little pink dress, slivery, sleeveless, sheltering under a matching pink cardigan. Wear them to Sunday lunches in the country, or at a resort in the South. The dress has a square neckline and self belt. The cardigan's neckline, V'd almost to the waist, is framed by chains of red ribbon rosettes; with ¾ sleeves. By Marjorie Montgomery, dress of textured Avisco rayon, sweater of Orlon; about $30. At Saks Fifth Avenue; Sakowitz. Photographed in the Turtle Bay Gardens in Manhattan.

Rose Marie Reid

SWIMSHAPE BY THE OUNCE: MERE

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Elizabeth Arden



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THE TITLE GAME

BY NOEL PERRIN

A college friend of mine has just become, at thirty-four, one of the vice-presidents of a large corporation. "Vice-president" is defined in the dictionary that goes with his office as the man "next in rank below a president, acting as president in case of that officer's absence or disability." Nevertheless, sharing his post with him, he has calculated, are two senior vice-presidents, eight other ordinary vice-presidents, and twenty-two assistant vice-presidents.

"This damn outfit is getting to be like an Irish monastery," complains Fred, who majored in mediaeval history. He's referring to the fact that in the early Middle Ages the ecclesiastical hierarchy of Ireland was notably top-heavy. When St. Mochta was abbot of Louth, for example, along in the sixth century, he used to dine with a hundred bishops, who were his executive assistants and subordinates—his vice-abbots, you might say—in running the place. Abbots of other, smaller monasteries, like Moville and Clonmacnoise, had management squads of twenty or thirty bishops on hand, each with his private cell, mitre, tunicle, and right to be called *Beatissimus*. About all they lacked were dioceses.

There's a certain aptness to Fred's comparison—which, incidentally, he has repeated widely through the company, thus gaining himself a useful reputation as a man of culture. All the same, I think that with the usual arrogance of the businessman he is trying to claim for his own kind a practice which is in fact common to the entire United States. We're *all* lavish with titles. One of the stirring sights of our time is to watch the undertakers soaring into morticians and respectable seamstresses blossoming out as operators of *boutiques*, or *boutiquières*. My kind, who are college teachers, have managed matters pretty well.

Starting with the original title of "professor," which used to belong to a handful of distinguished old men, we have extended its glories to include nearly all of us, by the simple invention of the title "associate professor" for those who aren't really professors, and "assistant professor" for those who aren't even associates. All are impartially addressed as "Professor." Our students generously carry the process one step further. Down below the assistants are the instructors, including me, a group who in a monastery would rank about equal to lay brothers. Three-quarters of our students, when passing us on campus, greet us with a cheery "Hi, Professor." The rest, more formal-minded, simper "Good morning, Doctor." Most of us have no Ph.D.

Find me the corporation executive who fares as well as that. Yes, and I think I know a better analogy than Fred's. It's not sixth-century Ireland that America is getting to be like, but twentieth-century Portugal. Portugal, so conservative in other ways, is very forward-looking in the matter of titles and modes of address, and I think its example is the one democratic men will choose to follow. The Portuguese grasped some time ago the principle that it is no good simply having lots of bishops or gradually extending professorships down to the women who run play schools. What's needed is a system of honorifics that will take in all living people. Theirs does. Equally important, it should work as well in common speech as it does

(*Continued on page 111*)



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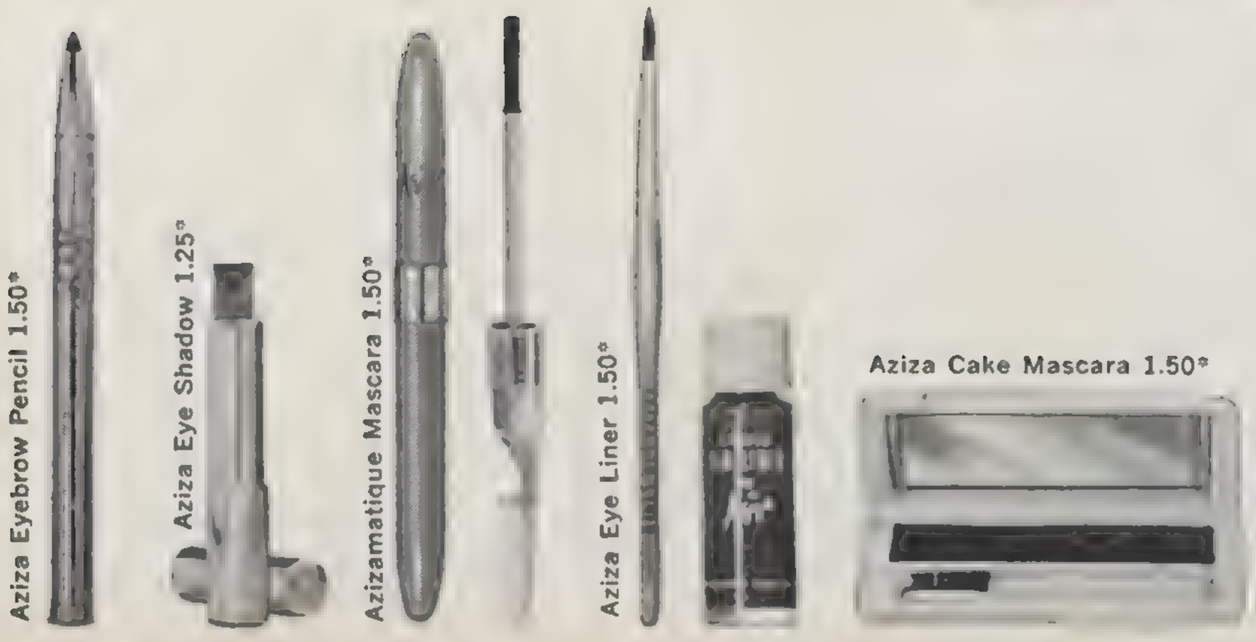
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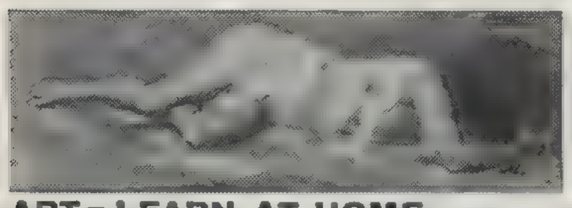
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PANIC WHEN YOU TALK?

A noted publisher in Chicago reports there is a simple technique of everyday conversation which can pay you real dividends in both social and business advancement and works like magic to give you added poise, self confidence and greater popularity.

According to this publisher, many people do not realize how much they could influence others simply by what they say and how they say it. Whether in business, at social functions, or even in casual conversations with new acquaintances, there are ways in which you can make a good impression every time you talk.

To acquaint the readers of this magazine with the easy-to-follow rules for developing skill in everyday conversation, the publishers have printed full details of their interesting self-training method in a 24-page booklet, "Adventures in Conversation," which will be mailed free to anyone who requests it. No obligation. Simply send your request to: Conversation Studies, 835 Diversey Parkway, Dept. 1152, Chicago 14, Ill. A postcard will do.

(*Advertisement*)

THE TITLE GAME

(Continued from page 104)

on office doors. After all, Fred isn't yet *called* Mr. Vice-president, much less *Beatissimus*. He's called Fred. He would not be in Portugal.

Finally, the perfectly inflated system, while honouring all, should still leave some room for subtle variation, so that if you know your way around you can distinguish a division head from an office boy merely by how he is addressed. The Portuguese system has more subtle variations than there are gambits in chess.

Take, just as a starter, the form you use for servants in Portugal, which is "Your Grace," or *Vossa Mercê*. No one can say this isn't polite. "Will Your Grace pass the peas?" as a command from mistress to maid seems unexceptionable. Moreover, it has five distinct variations, all meaningful. The full *Vossa Mercê* would perhaps only be used in speaking to a butler at a formal dinner party (or by a division head to an office boy, and in Tiffany's, since it is also correct for subordinates in an office and the better class of tradespeople). For lesser servants one would shorten it either to *Vossemecê* or the curt *Vocemecê*. Both still mean "Your Grace," they're just less honorific. *Vocemecê* even has its own separate abbreviation for use in writing, so that if you were leaving notes in the house for both the butler and the parlourmaid, you'd begin the butler's *V.M.ê* and the parlourmaid's *Vm.ê*.

"Your Grace" can be shortened still further, to either *Vòmecê* or *Você (V.ê)*, but as Professor Joseph Dunn says in that superb Portuguese grammar which I am using as a final authority, these two forms "are still more familiar, and are used only in addressing workmen and among men who are intimate friends." A Tiffany clerk addressed as *Você* would probably refuse to serve you. At the very least, he might neglect to call you the *Vossa Excelência* form of "Your Excellency," which is the usual well-bred way of speaking to strangers in Portugal. He might use the casual *Vossência* form, or he might even be impudent and just call you "the lady." The one thing you can be sure of is that he wouldn't call you "you," since the Portuguese normally reserve *that* for animals and inanimate objects.

Don't think that servants and strangers get some kind of exceptional treatment in Portugal—that I am picking extreme cases. Everyone in Portugal fares well. If you were sending a note to a mail-order clerk at the Lisbon equivalent of Gimbels, you would begin it *Vossa Senhoria*, which translates "Your Lordship." If you were the wife of the sixteenth vice-president of a Portuguese bank, and you were playing bridge with the seventeenth vice-president and his wife, and you wanted to ask the other wife if she had seen *The Music Man*, you would say, "*Vossa Excelência viu o espectáculo, minha senhora?*" This comes out, "Your Excellency, has she seen the play, my lady?" Or if you were a rich Oporto dowager with a social secretary, and on very good terms with this secretary, you might ask her, "*a senhora Dona Luísa tem um lápis?*" which would correctly be translated, "Louise, have you got a pencil?" Word-for-word, of course, it's "Madam, the Lady Louise, has she got a pencil?" And so throughout Portugal.

Some system like this, as I say, is what I think we're slowly working toward in the United States. We've a long way to go, of course. Here an industrial protection consultant (ex-plant guard), there two sales ladies (women are extinct in American speech), yonder a herd of professors—we make our progress piecemeal. Still, it's possible to take a look at our eventual goal. In fact, it's irresistible, and I have done so. The time is a good many years hence. My friend Fred, now the ranking vice-president of his company, is driving a rented car from the airport near Davenport, Iowa, down to the company's new

(Continued on page 121)

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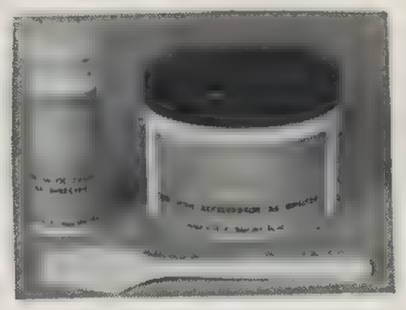
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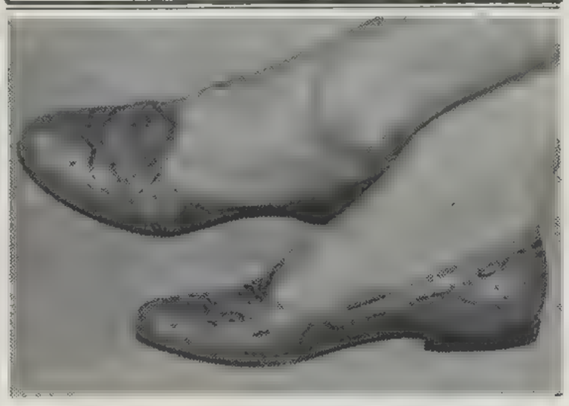
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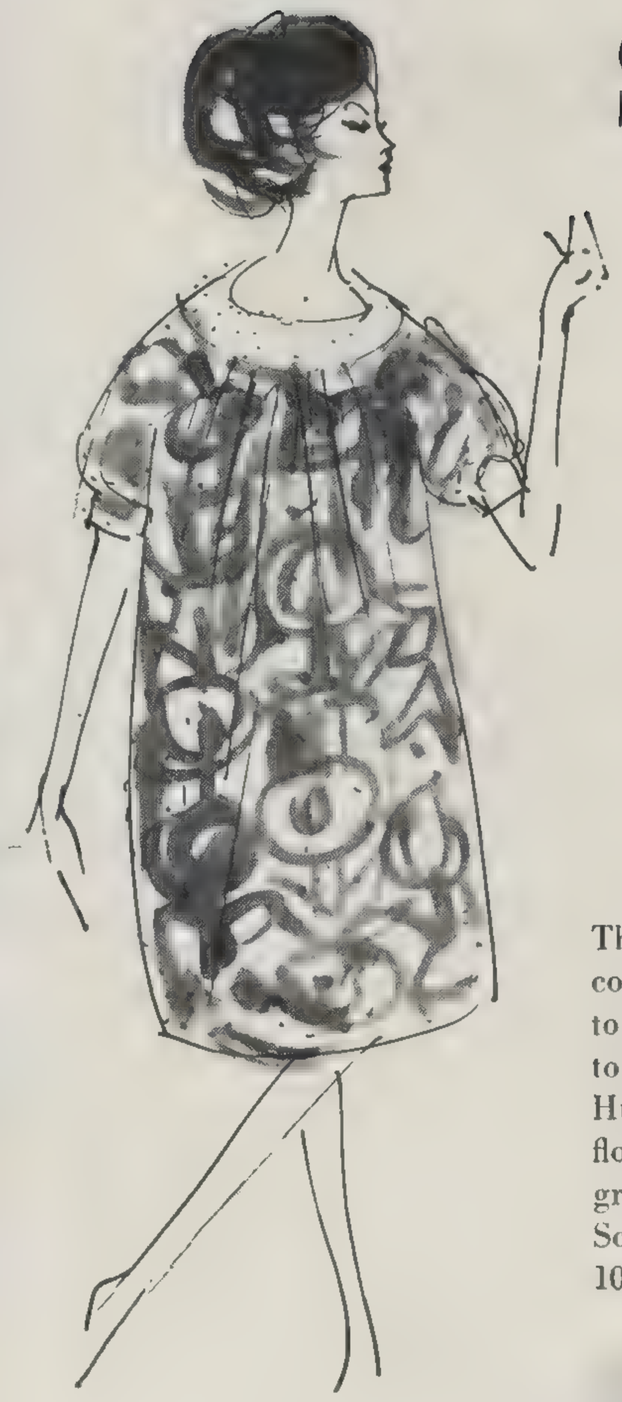
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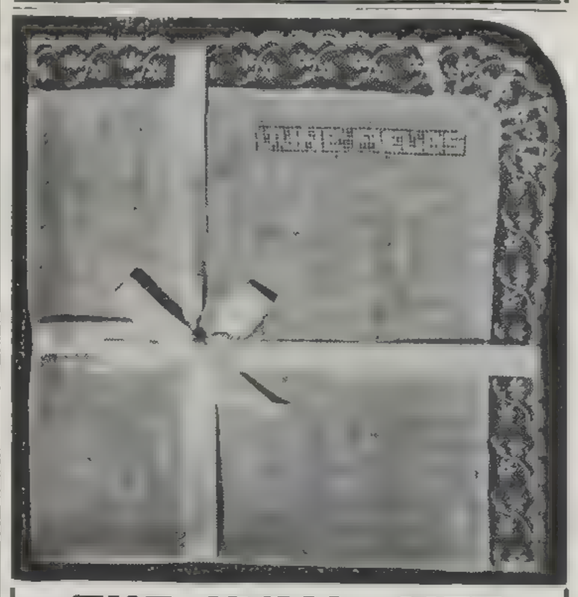
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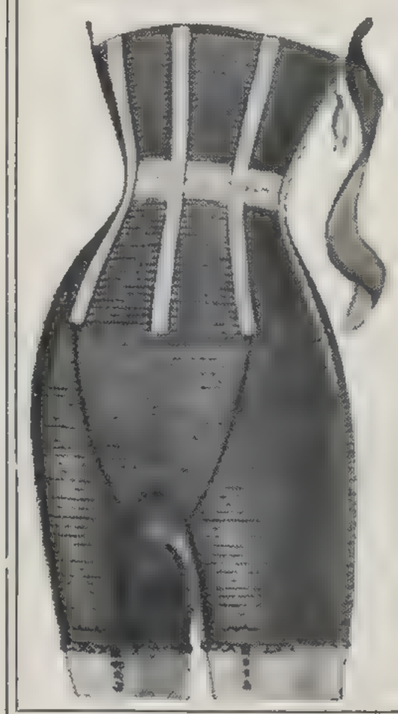
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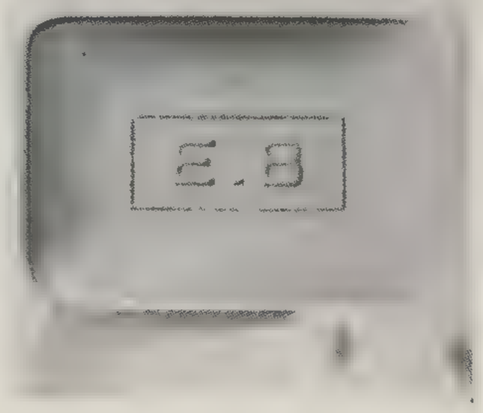
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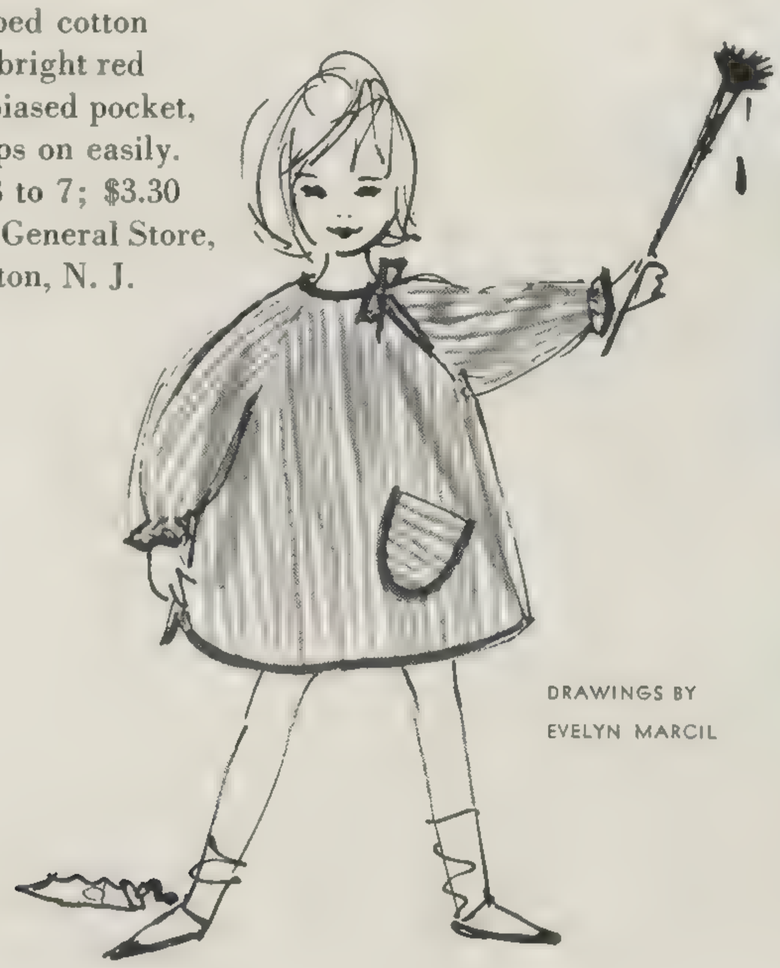


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Send name and address. Pay only $2.00 on arrival plus C.O.D. postage and tax on guarantee you must be satisfied with first results or return remaining ESOTERICA for money back. Or save money. Send $2.20 which includes tax, and we pay postage. Same guarantee.

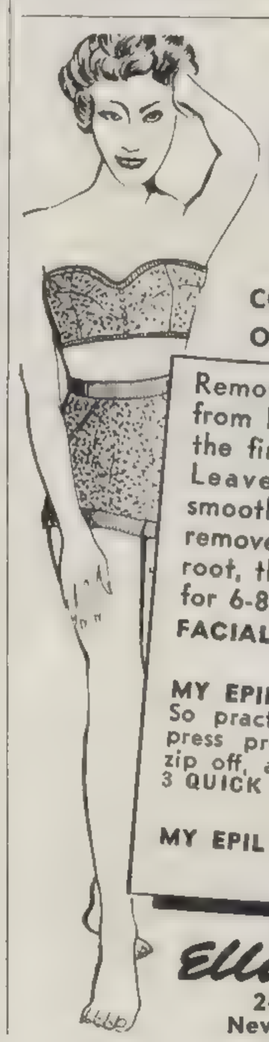
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Just slip it on at bedtime to keep your hair soft, and lovely, beauty parlor fresh. All because of the miracle cellulose fibre which breathes, while softly holding the set.

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MY EPIL
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ODORLESS • HARMLESS

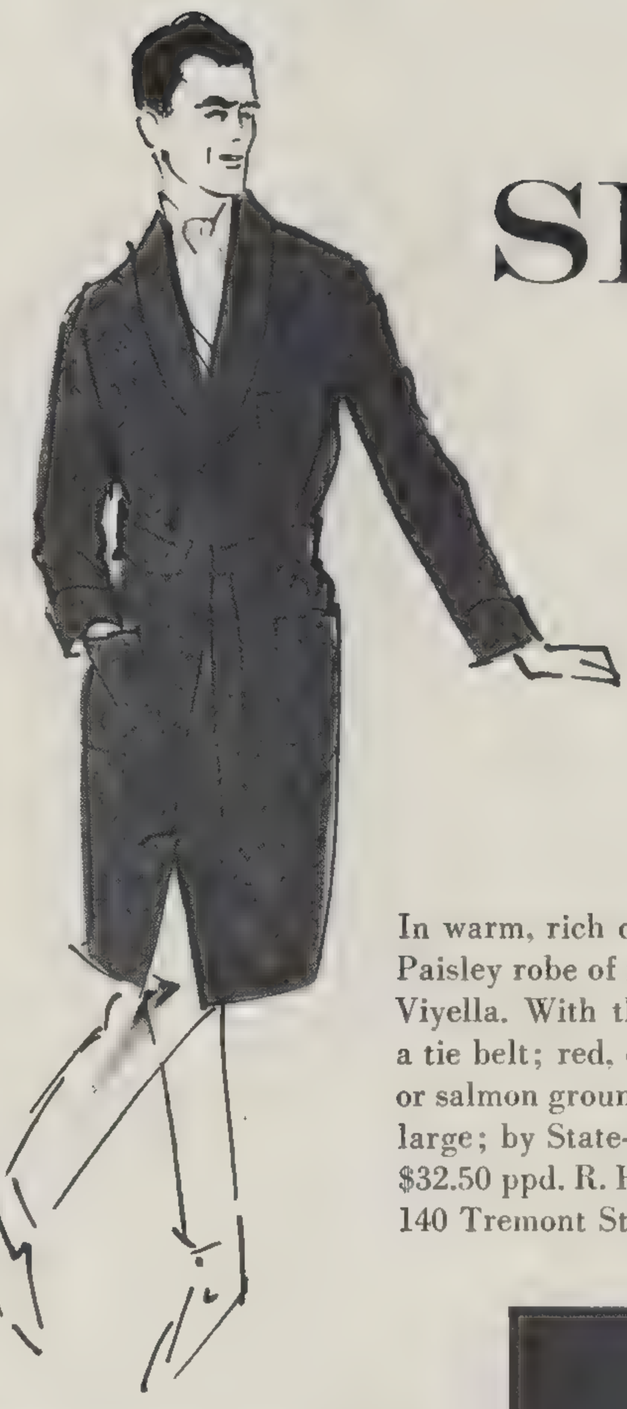
Removes unwanted hair from legs and arms; even the finest hair from face. Leaves skin soft and smooth. Because MY EPIL removes hair with bulb of root, there is no regrowth for 6-8 weeks.

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MY EPIL, QUICK STRIPS—So practical and easy! Just press pre-treated strips on, zip off, all hair is gone!
3 QUICK STRIPS per box **$3.00**

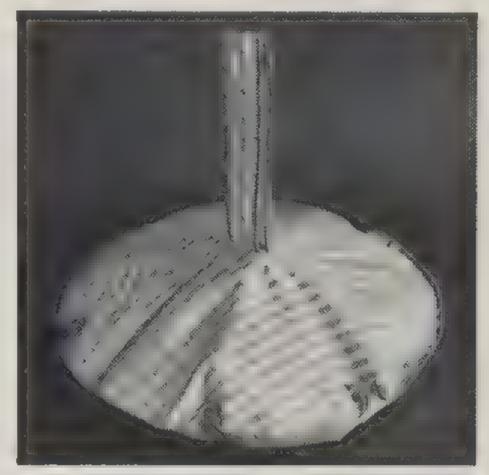
MY EPIL for arms and legs.
4-oz. tube **$3.00**

Ella Baché
24 East 55 Street
New York 22, N. Y.



SHOP

In warm, rich colours, a man's Paisley robe of fine, lightweight Viyella. With three pockets, a tie belt; red, olive green, or salmon ground. Small, medium, large; by State-o-Maine. $32.50 ppd. R. H. Stearns Company, 140 Tremont St., Boston, Mass.



Balloon, to inflate with laundry and use as a laundry bag. Striped cotton chintz—green, aquamarine, or pink with white; 17″ diameter, $2.35 ppd.; 29″ diameter, $3.35 ppd. The Lighthouse Craftshop. 111 East 59th St., New York 22.



Newest specialist in the custom-cleaning business, a firm that's specially geared to handle knitted clothes. Jersey Knit Cleaners cleans cashmeres and knitted imports with hand-care, then reshapes them on machinery imported from England, used by European knitwear designers to shape their garments when new. Prices for this pampering: pullover, $2.50; cardigan, $3.50; knitted dress or suit, $3.50. Non-knitted woollens cleaned also. Jersey Knit Cleaners Ltd., Box 287, Long Island City, New York.

Revolutionary new corkscrew, the Cork-Ace: push the needle through the cork and press a button: harmless carbon dioxide is released, forces the cork up out of the bottle. From England; $10 plus tax, ppd. Alanberry, 654 Madison Ave., New York 21.

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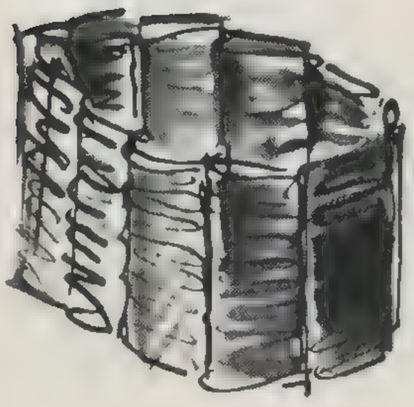
HOUND



. . . figures February

Name to note in case of a clothes-emergency—or a non-emergency: Mme. Jane's. Her small dressmaking salon in the Carlyle Hotel gives one-day service on alterations. This establishment handles everything from remodelling and original designs to adjustments on hems. The staff will make in-person house-calls if you want your fittings done at home. Carlyle Hotel, 35 East 76th Street, N. Y.

As contemporary as the Guggenheim Museum, this Cambodge bracelet, made in Paris exclusively for Helena Rubinstein: hand-twisted scribbles of silver-and gold-plated wire; $10.25 plus tax, ppd. Helena Rubinstein Boutique, 655 Fifth Avenue, New York 22.

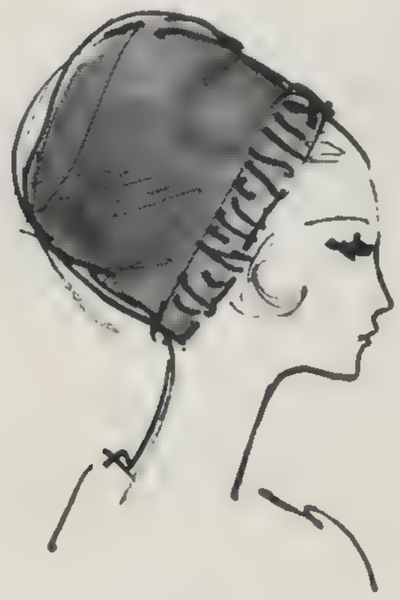




DHIMITRA TASSI

Travel posters, prints of original paintings—many now in galleries or private collections. Here, France and Mexico. On heavy paper, 25" x 37"; one for $1.50; the two for $2.75. Free catalogue. Poster House, Dept. 33, Chatham, N. J.

Like the caps of Florentine boys in Renaissance paintings: tall, soft hat of olive-green velvet—marvellously packable. Elasticized headband; in 19 other colours as well. $13 ppd. Giulietta di Roma. 789 Madison Ave., New York 21.



DRAWINGS BY EVELYN MARCIL

SHOPPING IN PALM BEACH



ABSTRACT PREVIEW AT I. MILLER
237 Worth Ave., Palm Beach, Florida
814 E. Las Olas Blvd., Ft. Lauderdale

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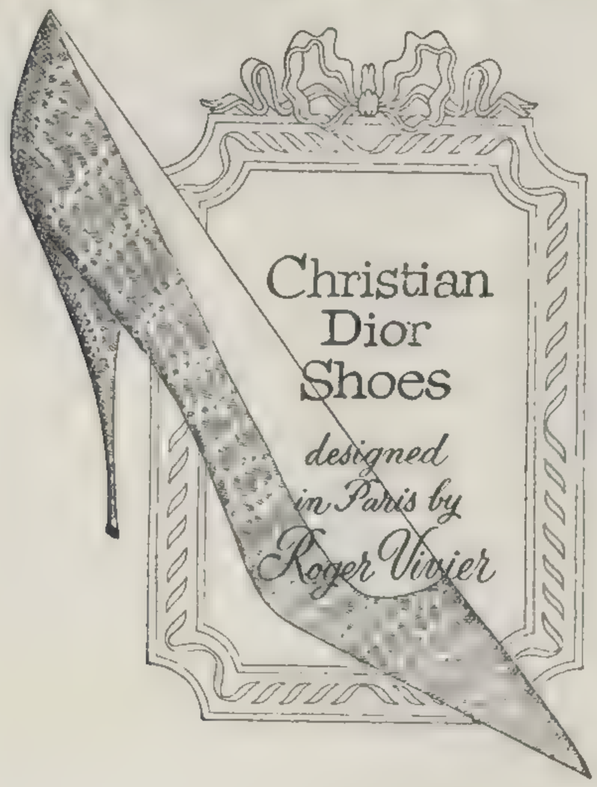
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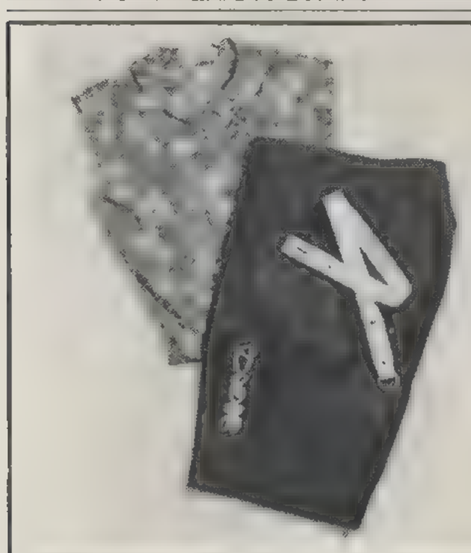


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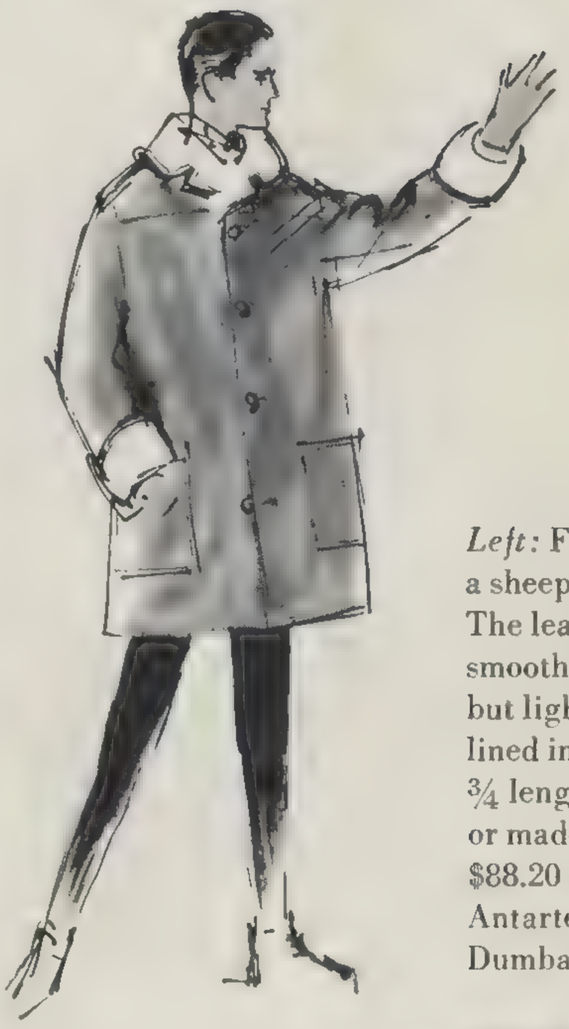
Jean Peck
of PALM BEACH
250 WORTH AVENUE
305 Royal Poinciana Plaza
Palm Beach, Florida

A summer sun shines warmly on *Palm Beach* in February and those who love this happy season shop in elegance along Worth Avenue . . . and through the pages of Vogue Shop Hound.





SHOP



Left: From Scotland, a sheepskin coat for men. The leather is velvety smooth, supple, warm but lightweight; lined in fleecy white wool; ¾ length, in regular sizes, or made to measure: $88.20 tax inc., ppd. Antartex, Loch Lomond, Dumbarton, Scotland.

Right: Convertible necklace, three strands deep. Worn as a choker here, it can be lengthened, made adjustable, by adding a short strand of beads at the catch. Of beige stones and onyx-coloured stones; $15. By Robert Fleischer; Fantasia Shop, Lord & Taylor, 425 Fifth Ave., New York 16.



DHIMITRA TASSI

Left: Small, irregular stones—garnet, Java jade, or chrysocolla (bright turquoise colour)—set in gilt circle pins; $10 each, tax inc., ppd. Victoria Stone, 29 West 47th Street, New York 36, N. Y.

PRICES PLUS POSTAGE, UNLESS OTHERWISE NOTED

HOUND

. . . winter-gazing



Left: Spring fur conversion: have two old mink scarfs or ties reconditioned, dyed glossy black, and made into a shawl collar. This comes with snaps sewn on and a separate snap-tape to baste onto a suit or coat collar; $21. Yasser, 155 West 29th St., New York 1, N. Y.



EVELYN MARCIL

Right: Travel slippers in a zippered, fitted case; of red or black vinyl that looks like leather, they're washable, have deep foam rubber inner soles. Small, medium, and large sizes; $3. Altman's, 361 Fifth Avenue, New York 16, N. Y.

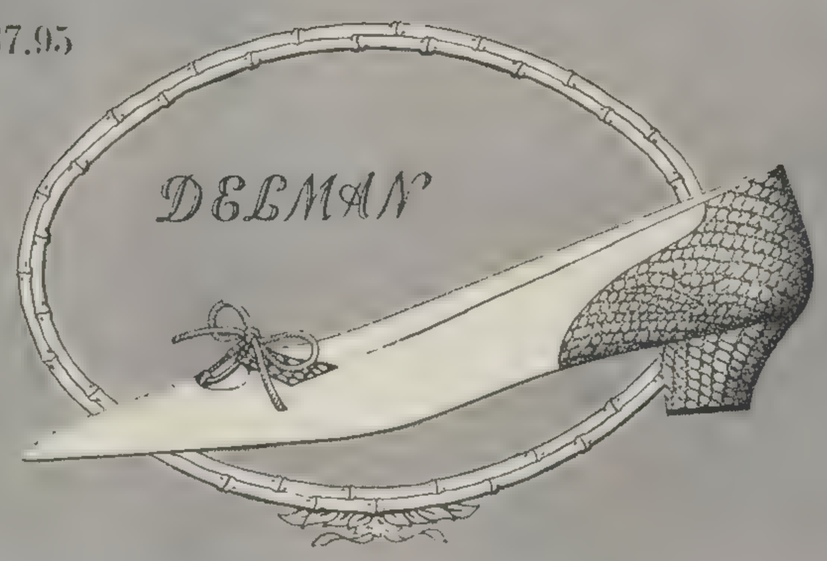


Above: Zebra handbag, dyed to look like giraffe. It's trimmed in black calf, lined in leather, well-pocketed inside, with a little leather change purse. Here, 9½" x 7¼", $36.25, a larger size, $50.35, tax inc. H. A. & E. Smith, Hamilton, Bermuda.

Spring campaign to launch—a complexion clean-up at Lucille Bouchard's. Her facials are custom-tailored—she works out an individual routine for every skin; teen-age and problem skins are her specialty. The benefits: a visibly fresh complexion, stepped-up circulation, skin toned up and firmed. Sessions last about an hour and twenty minutes each; course of 6 facials, $55. Lucille Bouchard, Hotel Delmonico, 502 Park Ave., N. Y. 22.

SHOPPING IN PALM BEACH

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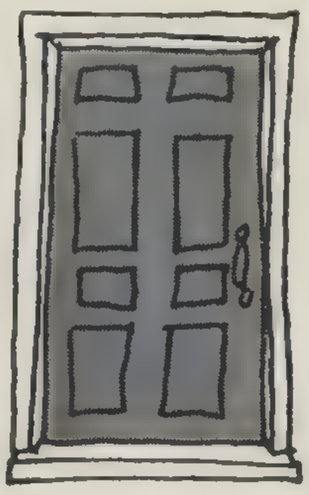
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Italian porkpie, 2 in. brim, bright green felt band, golf bag, red clubs, red 18th hole flag, real tees, and penny marker. For men and women. Send head size.

BUSY BEE SCUFF $10.95



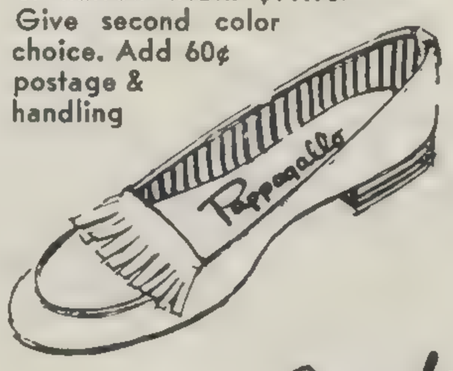
Colorful busy bee on bed of grass and flowers, lined, korean straw. Specify stocking size. Send for color brochure of complete straw ensembles—hats, bags, and scuffs in a variety of sports and humor motifs.

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ARKANSAS

HOT SPRINGS NATIONAL PARK



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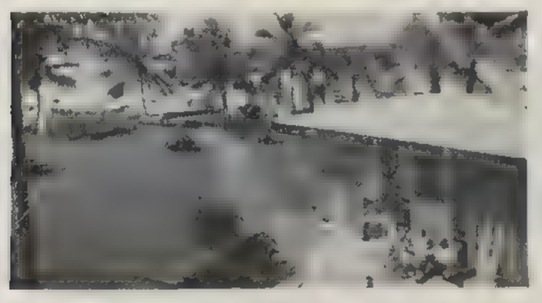
Come to America's favorite spa for a fun and health vacation. Enjoy country club privileges on two championship golf courses; catch lunker bass and crappie in three large, clear lakes but minutes from your room in the Arlington. Be good to yourself with a course of radioactive thermal baths. Superb continental cuisine. Planned social activities. For colorful folder, write R. E. McEachin, General Manager.

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Everything's here for a good time. Gay, club-like setting . . . snow white sands of a private beach . . . swimming in the blue waters of the Gulf of Mexico. Championship golf, tennis, fishing, sailing. Dining and dancing in a romantic setting. Superb food. American & European Plans. For rates, reservations and color folder, call N. Y. Reservation Office, 30 Rockefeller Plaza, LT 1-3462.

Kansas, 100 Years a State

What Kansas will have in 1961, besides sunflowers, wheat, pioneer towns, the original "Home on the Range," and houses famous because Dwight D. Eisenhower and Amelia Earhart lived in them, is a jumping centennial, which had its official send-off January 29 with Statehood Day ceremonies in Topeka.

One of the centennial's most nostalgic attractions, a wagon train, will retravel the route the pioneers called the trail "from civilization to sundown"—the Santa Fe Trail. Leaving Kansas City, on May 8, the great train, a complex of such horse-and-ox-drawn vehicles as beer wagons and prairie schooners, will follow the old route the entire 750 miles to Santa Fe. At each stop along the way, now U. S. Highway 56: special programmes in its honour, new wagons added to the entourage.

Another fresh-air spectacular in rehearsal, *The Kansas Story*, sweeps up the state's history in drama and ballet, with music by Meredith Willson. The cast of one thousand on seven stages will perform in Topeka in June, move on to Wichita in July. Meanwhile, in the small towns, there will be the cheer of the rodeos, husking bees, dog races, and round dance festivals to mark the sunny Kansas life, this and every year.

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King & Prince Hotel. Year 'round resort. E.P., directly on ocean, pvt. beach & pool; dancing, fishing, riding, golf. Near Brunswick, Georgia.

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PENNSYLVANIA

SKYTOP

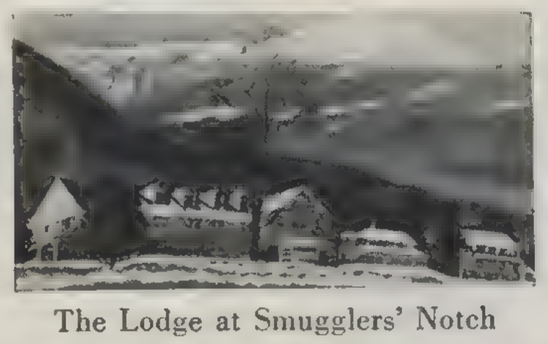


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Enjoy rest and relaxation on a 5500-acre mountain estate "High in the Poconos". Movies, indoor games, dancing. Snow brings unexcelled skiing (two tows), tobogganing, skating, sleigh riding. And Skytop's cuisine is long-famous! Only 3 hours from N. Y. or Phila. Write for Honeymoon Booklet, Skytop Club, Box 21, Skytop, Pennsylvania.

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STOWE



The Lodge at Smugglers' Notch

New double chair lift, trails! Centered at the most extensive ski area facilities in the U.S.A. Gay, luxurious ski living, continental atmosphere. French cuisine, wine cellar, cocktail lounges; game rooms, dancing, skating. Other Double, Single chair lifts, and T-Bars. World-famous Ski School at your service. Reservations advised. Telephone Stowe ALpine 3-7311 or write Ivor Petrak, Manager. Color brochure.

VERMONT

STOWE

Topnotch. Exclusive ski club can now accept a limited number of non-member guests during certain periods of winter season. Write for booklet "E."

WILMINGTON

On The Rocks. Mt. Snow's most gracious small lodge. Luxurious accommodations, economy "Learn To Ski Weeks", skating, sleigh rides. Brochure.

It's Ski-Time and Vogue Travelog will help you plan a ski holiday. You'll find warmth and fun, aside from excellent slopes, at the resorts listed.

BAHAMAS

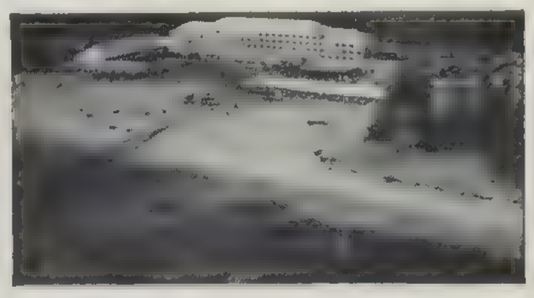
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Let The Vogue Travelog assist you in making plans for your southern holiday. Enjoy the hospitality of the hotels we list for your pleasure.

THE TITLE GAME

(Continued from page 111)

plant in Wapello. Just outside Davenport he stops to pick up a man whose car has broken down.

FRED: Hop in, Your Excellency. I'm going as far as Wapello.

MAN: Gee. that's swell. Your Excellency could let me out in Muscatine.

FRED: What kind of work does Your Excellency do?

MAN: I'm Fifth Assistant Contractor on a housebuilding operation. In the old days we used to call it being a carpenter.

FRED: Times have sure changed, haven't they? I can remember when I was a boy, Senior Executive Food Handlers, Type Two, were called butchers.

MAN: Excellency! That word! There's such a thing as being *too* frank.

FRED: Sorry, Your Grace. Sometimes I get carried away. We vice-presidents of corporations do.

MAN: Superexcellency! I didn't know. Forgive me, Your Management.

At this point a siren is heard. Fred pulls over on the shoulder.

COP: Let me see Your Excellency's license and registration. Does the gentleman realize he was doing eighty miles an hour?

FRED: Officer. Your Patrolship is mistaken if he thinks I was going eighty. Perhaps his radar set needs adjusting.

COP: Tell it to the judge, Excellency.

MAN: Excuse me. Your Management. I'll get out here.

The cop escorts Fred to the office of the local J.P., who examines Fred's license and, very carefully, all his credit cards.

J.P.: Hmm, thirty miles over the limit . . . reckless driving . . . unauthorized passenger . . . could be a pretty serious charge.

FRED: How serious?

J.P.: Revoked license, Your Management, and probably at least a two-hundred-dollar fine.

FRED: My Lord Chief Justice of the Peace, this is absurd. Can't we work out some kind of good old American compromise?

J.P.: I won't say no. Look, I see His Management's company has a grooming-products division in Des Moines.

FRED (*hastily*) : That has nothing to do with me.

J.P. (*persisting*) : My daughter Emmy's a graduate beautician—got her B.A. in *coiffeurage*, her M.A. in fingernails, and everything. What about some consulting work for the kid? Know what I mean, a nice little monthly check?

FRED: Your Honour overestimates my influence in the company. Her Beautyhood his daughter would have to see the Right Prosperous the Chairman of the Board.

J.P.: Aah, forget it. Maybe Your Sub-Management has a better idea.

FRED: Well. as a matter of fact, I was just about to say that we vice-presidents have a Corporate Donation Fund. I'd be glad to see that fifty dollars went to Your Honour's favourite charity. And, of course, twenty-five to His Patrolship's.

J.P.: Let's say a hundred for me and fifty for His Patrolship.

FRED: What about sixty and thirty, and two honourary memberships in our new V-P club of Wapello? Title goes with the office.

J.P.: What title?

FRED: Why, Vice-president, Division of External Relations; Member, Management Advisory Committee; Teammate, Iowa Executive Team. Forget the sixty and thirty, and I might even be able to pick up a couple of honourary Bus. D.s from the company university.

J.P.: Your Top Management is a real square-shooter. I accept.

COP: So do I. Permit me to give Your Munificence a police escort to Wapello.



Created
for you
by José
of Lord & Taylor

commissioned
for you by Bonat

Fashion means new. That's why *stylist-extraordinaire* Jose of Lord & Taylor puts a touch of tomorrow into his every creation. So, too Bonat has just introduced Promise Wave — an extraordinary permanent that bestows the pliability and suppleness to hair so vital to today's hairstyles. Promise. Its very name fulfills expectation. And how faithfully Promise keeps its beauty word — its own special Balanced Moisturizers see to that. They assure the dew-like freshness necessary to gloriously healthy-looking, longer-lasting permanent waves. On your next salon visit, ask for a Bonat Promise Wave.

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Start your day or evening with a bath that leaves your skin soft and sweetly scented. A few drops in your tub or on your skin perfume your bath — and you — with a fresh and heartlifting fragrance that clings for hours with sweet persistence.

Germaine Monteil

VOGUE

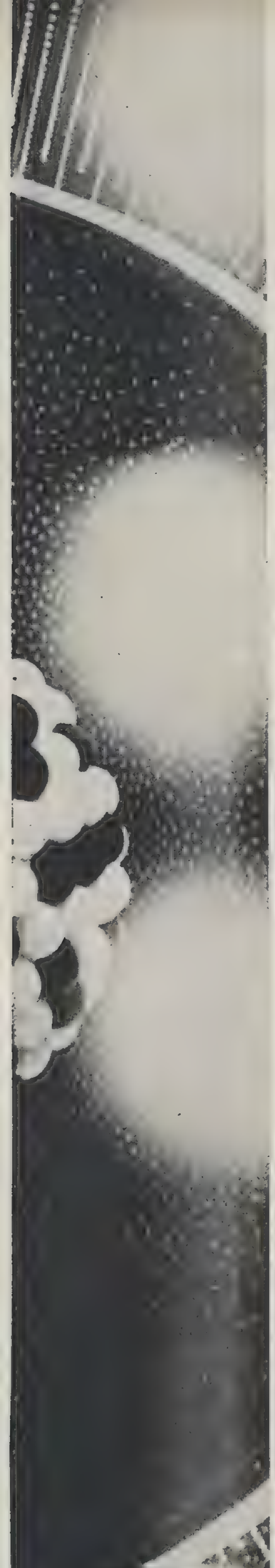
FEBRUARY 1, 1961



ELLIOT ERWITT

Vogue's eye view of the great transition

John Fitzgerald Kennedy, a man with a strong sense of history, often, during his campaign, referred to this country in a resounding phrase—"The Great Republic." The Great Republic has never seemed greater than it does now, after undergoing again one of the supreme trials inherent in its system of government: the orderly transfer of power from one Administration to another. Somehow it has been accomplished; and somehow, the very essence of it is summed up in the casual photograph above—snapped during Mr. Kennedy's call on Mr. Eisenhower last December. Two Presidents, one outgoing, one incoming, one the oldest ever to hold the office, one the youngest ever elected to it, chat amicably—both hatless—in front of the White House. No one has been deposed or overthrown; although an enormous part of the electorate actually did not vote for the new President, no one has rioted, thrown paving-blocks, or put up barricades in the streets. It has been, not a sudden change, but a transition—at least outwardly smooth—from one team, and one man, to another. None of the splendours of the Great Republic seems to us, at this moment, any more splendid than this un-spectacular process, symbolized by the simple, decent, and ordinary meeting above.



What American fashion has to say to you now

"An American woman," explained a Vogue fashion editor lately, "has to carry a purse and an umbrella on one arm and swing into the bus with the other. She has to walk fast, and if she isn't busy, she's probably ashamed of it." Hectic? Not really, but the clothes that lead this life are meant to move, to get on with the times in the fifty states of the Union, to keep their wits about them, and wander with the continents. They're made for women who drive cars, travel by plane or by jeep, who love to look a little bit pampered and more than a little elegant by night, and often rise at six to pack energetic broods off to school. They can cook too. And if they have the brains of a goldfish, they don't make an issue of all this—well, anyway, not too often. Clothes are as important to these women as stripes to a tiger; their appetite for fashion is quick and informed, and the designer who tries to sell them contrived, complicated, or uncomfortable clothes will find himself face to face with millions-for-defense-but-not-one-cent-for-tribute. Wisely, therefore, American designers concentrate their considerable charms and talents on pure, uncluttered lines with—at this moment in fashion—good news that ticks off as follows: THE CULOTTE, born to be free, first reported in Vogue last September as the basis of the newest suit look running; reprised left and below. THE TRIUMPH OF THE KNITTED DRESS, now so beautifully designed, so packable, so unaware of wrinkles, so plainly satisfying to own that it's unthinkable not to have at least two, far from unthinkable to have enough to take over your undercoat life completely by day, occasionally by night. UNTYPED SUITS playing along with stand-by suits; some of the mavericks are chiffon, some bold prints, some a matter of combining tweed with Paisley, others attractively schizoid about colour; two examples, page 146. COLOUR, untimid, and while the choice is practically unlimited, blues have never been truer. See the next six pages. WHITE, to be read all over pages 154-163. SWEATER LOOKS IN EVERYTHING—not unheard-of before, but so much a part of American clothes-thinking that they get better and better every year; one of the best, involving an evening sweater of parchment-heavy lace, on page 171. AND THIS ABOVE ALL is true of American fashion: no one look rules the field. The range of ravishing clothes has something for everyone who isn't hiding. For the woman who has found her style, the shopping is easier; for anyone who hasn't, our word is not just "look around," but "try on"; one unexpected new fashion wave can float you buoyantly through the next twelve months and more.

Norell's culotte suit runs, not walks, through his entire spring collection, takes in at a bound many of the things American women like in clothes: freedom, action, dash, good looks, all stirred together with great designing skill. Here, brown-and-beige wool tweed, with a sleeveless blouse of brown heavy silk. Added dash: a navy-blue silk hat; double-drop pearly earrings. Suit, by Norman Norell; at Bergdorf Goodman; Nan Duskin; Rich's; Neiman-Marcus; I. Magnin. *Background:* Flashing lights show of the chain reaction set off when a uranium atom is split, in the exhibit, "Atomic Energy in Action," in the Union Carbide Building.

BRUCE DAVIDSON

BLUES

that move with the times

Blues—the way they're moving in with 1961 we feel we've got a right to sing happily about them. They're right up there close to the pinks in importance this season. And their tone is clear and pure, unmixed with any purple or red notes. On these and the next four pages are some of the ways we like blue best: in a pale-blue coat that gets along with just about any colour it meets in a wardrobe, black, white, especially green, tobacco, banana-beige; or blue on blue—for instance, with the coat, the brilliant blue Indian silk hat; its tiny-hat look, one of the heady 1961 changes. And too, we like the deep blue chiffon suit and all the other ways on these pages, which were photographed at the superbly conceived "Atomic Energy in Action" show in New York's Union Carbide Building, an exhibition that fills with scientific beauties the block-long glass lobby on the second floor. One of these beauties, in the background here, is a working model of the uranium atom, ten million trillion trillion times its approximate diameter.

1961 suit look, U.S.A.

This vibrant, lit-up-blue ~~wool suit has the look~~ that typifies the suit of our times, of right now, 1961: the rounded stand-away neck, the cape-back jacket, dropped shoulders, three-quarter sleeves, with large buttons, slim skirt. By Monte-Sano & Pruzan, about $235, at Saks Fifth Avenue; Julius Garfinckel; L. S. Ayres; Frederick & Nelson.

BRUCE DAVIDSON





1961 blues

continued

Dusk-pale blue suit with an easy new slant on nonchalance. By Ben Zuckerman of fine wool jersey with overblouse. Bergdorf Goodman, I. Magnin.

Spring-blue coat—to wear wherever, with all colours; has fashion to burn. By Matlin of a bloom-y wool, about $125, at Bonwit Teller; Hutzler's.

BRUCE DAVIDSON



New chiffon suit movement

More depths of blue in new dimensions of crêpey chiffon—a suit of 1961's doubled chiffon; slope-shouldered, float-back jacket, slim skirt; a beautiful contemporary way of dressing for don't-dress evenings, the most formal or informal wedding, special afternoons. Its background: a sixty-foot model of Enrico Fermi's concept of the chain reaction of splitting the uranium atom. Suit by Titfeau & Busch, of Chardon-Marché silk, about $185. Lord & Taylor; Hudson's; Gus Mayer; I. Magnin. The paled make-up that lights up with deep blues is by Germaine Monteil.

BRUCE DAVIDSON



MRS. JOHN KENNEDY

WIFE OF

THE PRESIDENT

OF THE UNITED STATES

A straight-out beauty with three extra qualities, brains, gentleness, and charm, Jacqueline Bouvier Kennedy is a contemplative woman of thirty-one, whose mild wit, whose interests in all the arts, would never have set her in the flaming, often destroying heat of presidential publicity, of satisfying the country's proper interest in knowing what she thinks, reads, sees, likes, dislikes; of satisfying the country's less proper curiosity about the details of her diminishing private life. As the wife of the Senator from Massachusetts, Mrs. Kennedy answered her own telephone, gave quick, sensible answers to press requests, if the requests were sensible; always confirmed her commitments with short, direct, and efficient answers, rarely left any loopholes for misunderstanding; and she met other people's deadlines. She began meeting such deadlines when she entered Vogue's 16th Prix de Paris as a senior at George Washington University after spending her first two college years at Vassar College. For the Prix she answered two quizzes, each with two fashion questions and two feature ones, then wrote a fifteen-hundred-word short story. To Vogue's assignment—"People I Wish I Had Known" in the world of art, literature, music, ballet, people no longer living—she answered with an article naming her choices: a great French poet, a great Irish playwright, and a great Russian ballet impresario. On the next page, a part of Mrs. Kennedy's 1951 prize-winning work.

A special portrait of Mrs. Kennedy,
sketched in pencil by René Bouché.



Mrs. Kennedy at the time of her marriage to the Senator in 1953, photographed for Vogue by Horst.

"PEOPLE I WISH I HAD KNOWN"

BY

JACQUELINE LEE BOUVIER

At 21, in 1951, as Jacqueline Bouvier, Mrs. Kennedy won Vogue's 16th Prix de Paris Contest—finishing first in a field of 1,280 seniors from 225 accredited colleges. Here, one of her winning essays:

Putting them in chronological order, I would say that the three men I should most like to have known were Charles Baudelaire, Oscar Wilde, and Serge Diaghileff. They followed close upon each other in the three quarters of a century from 1850-1925. They came from three different countries and specialized in three different fields: poetry, playwrighting, and ballet, yet I think a common theory runs through their work, a certain concept of the interrelation of the arts.

Baudelaire and Wilde were both rich men's sons who lived like dandies, ran through what they had and died in extreme poverty. Both were poets and idealists who could paint sinfulness with honesty and still believe in something higher. The Frenchman, an isolated genius who could have lived at any time, used as his weapons venom and despair. Wilde, who typified the late Victorian era, could, with the flash of an epigram, bring about what serious reformers had for years been trying to accomplish.

Baudelaire in his sonnet "Correspondances" developed the theory of synesthesia, a tendency to associate the impressions given by one of the senses with those of another. He speaks of perfumes, "green as prairies, sweet as the music of oboes, and others, corrupted, rich and triumphant." Wilde did not intend it, but I find the same interaction in his poetry; the musk and gold heat that emanates from a vase of flowers in the "Music Room." What a pleasure to set either's poems to music or to paint.

Serge Diaghileff dealt not with the interaction of the senses but with an interaction of the arts, an interaction of the cultures of East and West. Though not an artist himself, he possessed what is rarer than artistic genius in any one field, the sensitivity to take the best of each man and incorporate it into a masterpiece all the more precious because it lives only in the minds of those who have seen it and disintegrates as soon as he is gone. What he did with the music of a Rimsky-Korsakov, the settings of a Bakst or a Benois, the choreography of a Fokine, the dancing of a Nijinsky, make him for me an alchemist unique in art history.

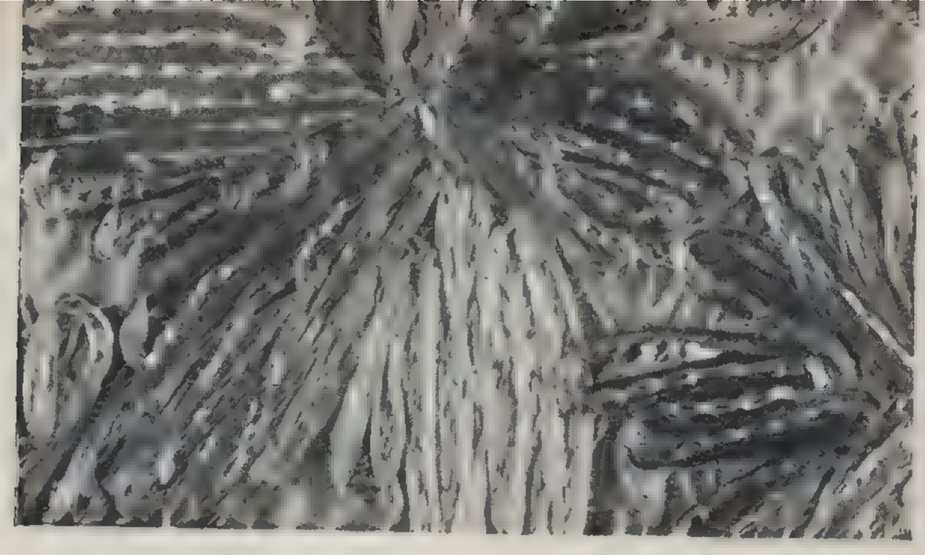
It is because I love the works of these three men that I wish I had known them. If I could be a sort of Over-all Art Director of the Twentieth Century, watching everything from a chair hanging in space, it is their theories of art that I would apply to my period, their poems that I would have music and paintings and ballets composed to. And they would make such good steppingstones if we thought we could climb any higher.

1961: MRS. KENNEDY'S INAUGURAL BALL DRESS

None of the pre-Inaugural fashion guessing that went on (including one newspaper's report on five Paris designers' views of how Mrs. Kennedy should look at the Inaugural Ball) guessed this dress. Where they missed was: no one quite figured on anything this simple—a dress as splendid as it should be, but as understandable and uncluttered as a jersey sheath; a fashion natural. Naturalness is, in fact, in our opinion, no small factor in what is called "the Mrs. Kennedy look." The strong taste for unfussiness, the brilliant young chic that are its characteristics are part of a look that happened to grow in general fashion strength at precisely the time when Mrs. Kennedy was herself growing up—she walked into it in the most natural way in the world. The dress she chose and edited for the Inaugural Ball (published here with her express permission): white peau d'ange sheathed entirely in white chiffon; its silver-embroidered camisole hazed over with a white chiffon overblouse. The dress and a covering white cape for it were designed and made by Bergdorf Goodman.







MRS. KENNEDY'S NEW EVENING CHOICES

THREE OF HER FAVOURITES SKETCHED BY THE DESIGNER

From a shopping trip conducted partly by mail—with the designer sending sketches paper-clipped with suggested fabrics, and Mrs. Kennedy noting her views in a quick, clear hand by nearly-return mail—Mrs. Kennedy made these three distinguished additions to her 1961 wardrobe. All three were designed by Oleg Cassini, who also made these sketches; they are published here with Mrs. Kennedy's express permission. Evident in each choice is her first clothes-requirement: strong simplicity—and this year, often the further strength of brilliant colour. At left, brocaded orange silk organza with a breezy way of being slim. Directly right, white gros de Londres with a pink panel and waistband, a pink and white straw lace overblouse. At right, an ankle-length dress of green silk jersey, its mildly lowered waistline marked with a bow.







By their look, they say this year's knitted life is wonderful, the kind of clothes-life that American women fall in love with, so they tell us. The field has never been so full of eligible, dreamy knitted clothes, from pure wools to man-made fibres, to knitted silks; all those on these and the next six pages with the uncomplicated nonchalance that identifies Fashion Naturals. *Left:* Stark white and black contrast of knitted good looks, their trick turned by the casual open polo shirt overblouse, loosely sashed; the skirt a slender tube. Black straw hat circled in white, by John Frederics. Dress, of knitted wool, by Junior Sophisticates, about $40. At Bonwit Teller; Ida Goffin; Halfacre-Osborne; Burdine's. For shops in other cities, see page 215. *Above:* Young, soft-mannered little overblouse and skirt in black and white checked knitted wool; buttoned down the back. Played against its quiet good looks, a dramatic swooping hat in black straw, impaled with jet stickpins, by Mr. John. Dress by Lawrence Knitwear, about $30. At Peck & Peck; Sakowitz; Joseph Magnin. Gloves by Van Raalte. Background paintings on these and the following six pages are by Richard Giglio.

SANTE FORLANO

Fashion naturals, U.S.A.

what they have to say about the knitted life



Knitted naturals

continued

On these two pages, more about the natural dash of knitted clothes—two suits that have it. *Left:* Speaking persuasively this season for the precise little overblouse and skirt, this pepper-red and navy-blue suit of double knitted worsted, firm and supple as jersey. The hat, a glossy straw bowl by Emme. Overblouse about $20; skirt about $18; by Robert Sloan. Saks Fifth Avenue; Woodward & Lothrop; Wm. H. Block. *Right:* Articulate little knitted suit shape in tawny beige with a matching overblouse. What it says to anyone who can't get along with loose jackets is a little bit of heavenly fitting, but not too much. Mr. John's debonair hat idea—silk bowler, cognac, black, and white. Suit by Briarbrook, of Jasco double-knitted worsted, about $90. Hansen gloves. Both at Lord & Taylor. Suit: Frost Bros.; I. Magnin. I. Miller shoes.

SANTE FORLANO



SANTE FORLANO



Knitted naturals—slices of black

The dress you couldn't have American fashion without—black, knitted, little in the sense that you'd have to look hard to find a superfluous line. *Far left:* Day and late-day slip of a dress (though it could be argued that few slips are this bone simple), with a bit of silky binding and a drawstring. It's worn here with a glossy black straw hat and a loop of polka dots settled, silkily, on the collarless neckline. By Goldworm, of knitted wool; about $40. Glentex scarf. Both are at Peck & Peck. Dress: Betty Faris. *Centre:* Thread of little-evening black with news marshalling at the back—a cowled décolletage, deep and alluring. By Richard Cole, knitted of Orlon Cantrece (Fair-Tex fabric); $70. At Bonwit Teller; Smartwear-Irving Saks. I. Miller shoes. Mr. John hat. *Near left:* Knitted black wool, sleeved, soft, simple as child's play. (To say that the world is its oyster would be merely restating the obvious knitted-facts: dresses of this persuasion are as helpful travelling as dramamine—and prettier.) Kimberly dress; about $60. Bergdorf Goodman; Neiman-Marcus; I. Magnin. All gloves are by Superb.



U. S. fur-signature—
naturally mink

What tweed is to Britain, saris to India, that's what mink is to America: a kind of national fashion-character, identifiably U.S.A.—and wanted —all over the world. (Like costume jewellery and albums of show tunes, mink is one of the home-grown successes that ranks high on the shopping lists of visitors from abroad.) Above, in honey-brown, a miles-of-mink coat and the sort of clothes-alliance that mink makes as naturally as satin and pearls—a slither of knitting and fake beads. The coat, which is day-dress length, is from Ritter Bros., of "Autumn Haze," Emba natural brown mutation mink. This, also at Joseph Magnin; Holt Renfrew of Canada.



Knitted natural—shaped on a string

The dress just glimpsed through the mink ambience across the page, striking out on its own here—strikingly. Knitted pinky mauve wool, shaped on a string. (Not that a dress needs a jot more to get ahead in this fashion-year, but why deprive it of deliciousness like this: stacks of enormous pin-ball beads—some pink, some green, and a sprinkling of white.) The dress, by Butte Knit, of double knitted wool; about $30. This, at Best & Co.; Rich's; Famous-Barr; Innes, Wichita. I. Miller opera pumps are of bone-beige calfskin.

SANTE FORLANO



The untyped suit in chiffon, in crêpe

The appeal of individuality is here in
both of these suits. Cut in chiffon and crêpe,
they are shapes of consequence and beauty,
made by two great American designers,
of startlingly beautiful materials
in exciting patterns and colours,
giving a whole new spirit to American suit life.

Chiffon in a new mood, *left:* A bravura idea in black and white doubled, sometimes tripled, silk chiffon based on a sleeveless dress, widely box-pleated, with an overblouse as beautifully tailored as a jacket. This extraordinary print is from a design by the famous French artist, Raoul Dufy, whose excess of Fauve talent spilled over his great boating and racing paintings into commercial designing of textiles, tapestry, and ceramics. The big black Swiss organdie hat means romance in any language. Dress of Bianchini silk chiffon. Hat and dress by Galanos; at Bergdorf Goodman; Dayton's; Neiman-Marcus; I. Magnin.

Crêpe in a new mood, *right:* The tricoloured suit turned on these unexpected colours—tobacco, pink, and black. The jacket, casual as a little overblouse, goes sleeveless—the way many will go this season; the dress topped in pink, skirted on an easy bias. Beads and earrings by Hattie Carnegie. Silk suit by Bill Blass for Maurice Rentner. All at Henri Bendel. Suit, also at Nan Duskin; Halle Bros.; Bramson's; Frost Bros. Wear-Right gloves. Glossed rough straw sombrero flying high back on the head, by Emme. Elizabeth Arden Ananda Pink lipstick.







The great American $ mystery—

how it figures in the knitted life

It's a great American talent—
good fashion at unguessable price tags. Here, the
dollar-content is low for what it includes:
three-piece knitted costumes, looks in themselves,
right for the life American women like to lead—
dashing, easy, crackling-bright about blue.
Left: Brighter-than-navy blue, a knitted wool coat and
under-coat partners. The coat drops straight; the put-over
traces its ancestry back to the T-shirt. By David Crystal,
about $70. Trifari earrings. All: Bonwit Teller. Suit, also
Hutzler's; Julius Garfinckel; Hudson's; I. Magnin.
Hat of an Italian silk handkerchief—by Mr. John.
Lipstick: Coty's Flame Red. Gloves by Superb.
For shops in other cities, see page 215.
Above: In navy blue, a three-piece double-knitted wool suit—
jacket, blue-and-white striped put-over, and straight skirt.
The stripes are dotted on; the put-over has a
bateau neck and short sleeves. By Handmacher,
about $75, at Altman's; Harzfeld's; Makoff.
Navy-blue felt sailor hat, piped in white felt, by Emme.

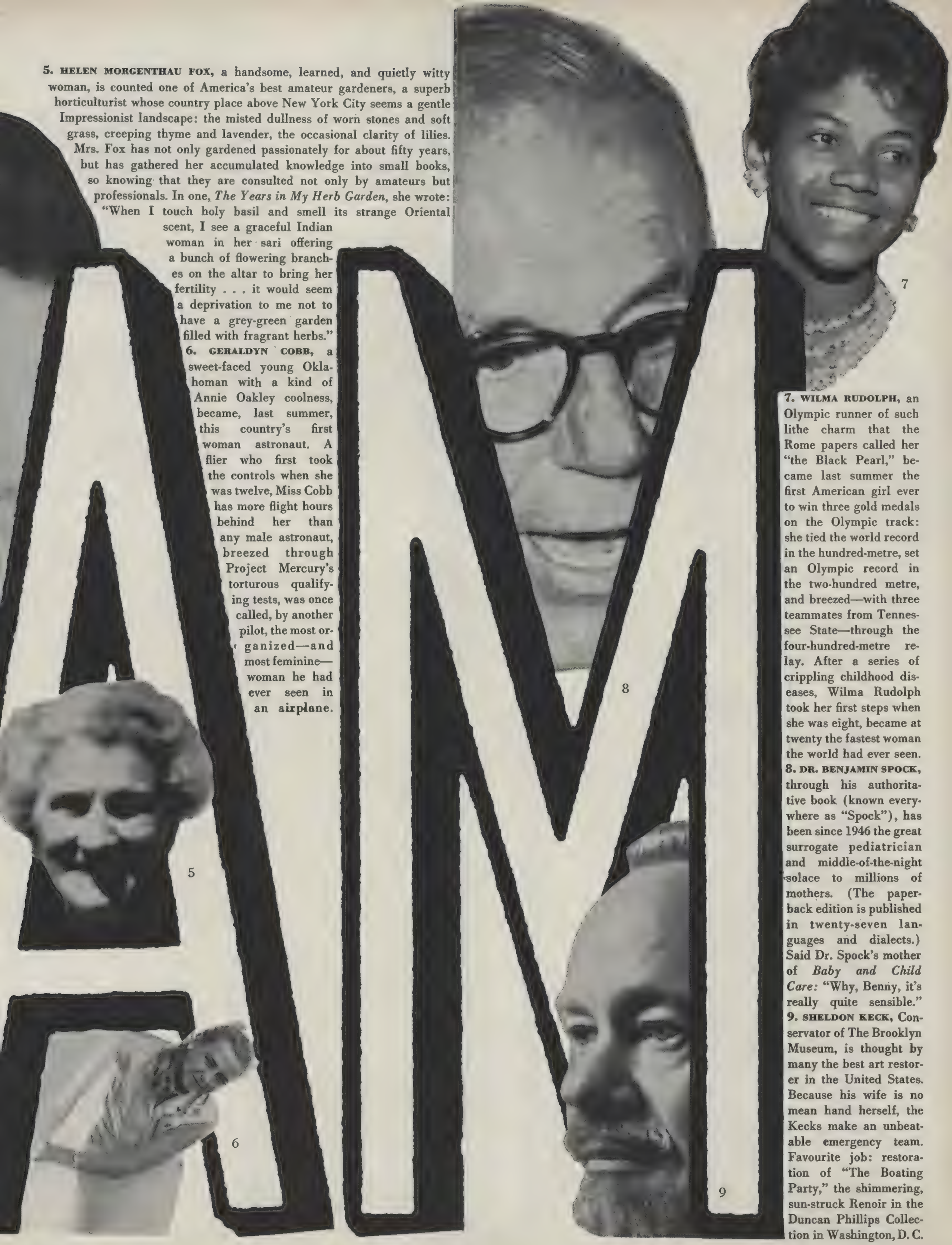
Twenty Americans whose performances in twenty fields, from defense to decathlons, show the X factor, the unknown-but-plus quantity that makes

CHAMPIONS



1

1. VICE-ADMIRAL HYMAN RICKOVER, a spare, weary-looking man, proceeds on one premise: "The more you sweat in peace the less you bleed in war." In that belief, he stubbornly pushed through the program to build the first atomic submarine, "Nautilus," guarded its progress with the irascible tenacity of a tern watching its eggs, swung away from its launching not to a rest but to an attack on American education: in brief, no meat, no guts, no future. Clearly not raised on Constructive Play, Rickover once said: "Nature seems to want to work for those who work hardest for themselves."



5. HELEN MORGENTHAU FOX, a handsome, learned, and quietly witty woman, is counted one of America's best amateur gardeners, a superb horticulturist whose country place above New York City seems a gentle Impressionist landscape: the misted dullness of worn stones and soft grass, creeping thyme and lavender, the occasional clarity of lilies. Mrs. Fox has not only gardened passionately for about fifty years, but has gathered her accumulated knowledge into small books, so knowing that they are consulted not only by amateurs but professionals. In one, *The Years in My Herb Garden,* she wrote: "When I touch holy basil and smell its strange Oriental scent, I see a graceful Indian woman in her sari offering a bunch of flowering branches on the altar to bring her fertility . . . it would seem a deprivation to me not to have a grey-green garden filled with fragrant herbs."

6. GERALDYN COBB, a sweet-faced young Oklahoman with a kind of Annie Oakley coolness, became, last summer, this country's first woman astronaut. A flier who first took the controls when she was twelve, Miss Cobb has more flight hours behind her than any male astronaut, breezed through Project Mercury's torturous qualifying tests, was once called, by another pilot, the most organized—and most feminine—woman he had ever seen in an airplane.

7. WILMA RUDOLPH, an Olympic runner of such lithe charm that the Rome papers called her "the Black Pearl," became last summer the first American girl ever to win three gold medals on the Olympic track: she tied the world record in the hundred-metre, set an Olympic record in the two-hundred metre, and breezed—with three teammates from Tennessee State—through the four-hundred-metre relay. After a series of crippling childhood diseases, Wilma Rudolph took her first steps when she was eight, became at twenty the fastest woman the world had ever seen.

8. DR. BENJAMIN SPOCK, through his authoritative book (known everywhere as "Spock"), has been since 1946 the great surrogate pediatrician and middle-of-the-night solace to millions of mothers. (The paperback edition is published in twenty-seven languages and dialects.) Said Dr. Spock's mother of *Baby and Child Care:* "Why, Benny, it's really quite sensible."

9. SHELDON KECK, Conservator of The Brooklyn Museum, is thought by many the best art restorer in the United States. Because his wife is no mean hand herself, the Kecks make an unbeatable emergency team. Favourite job: restoration of "The Boating Party," the shimmering, sun-struck Renoir in the Duncan Phillips Collection in Washington, D. C.

CHAMPIONS

continued

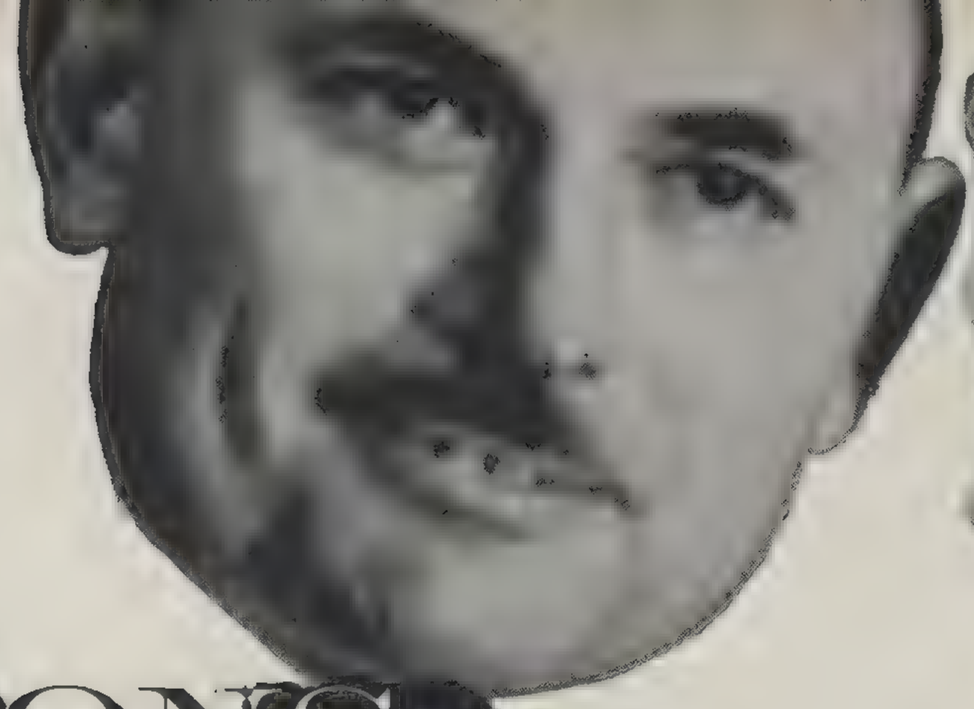


10

11

10. CASEY STENGEL, the champion of single-think and triple-confused syntax, managed baseball's coolest, most efficient organization, the New York Yankees. During his twelve-year tenure, the Yankees drove home ten pennants, seven World Series. Forcibly retired last October at seventy, Stengel finally accepted destiny with these words: "They own the ball club."

11. EILEEN FARRELL, a full-powered soprano of marvellous quality, years ago began singing "Home, Sweet Home" on radio, now sings the star rôles in *Alcestis* and *La Gioconda* for the Metropolitan Opera Company. The daughter of the Singing O'Farrells, a vaudeville team, she gave her first concert at New York's Town Hall in 1955, woke up the next day covered with roses, said: "standing up all that time is hard on the feet."



12



13

12. DR. MORRIS TEPPER, as chief of the meteorological satellite program in the National Aeronautics and Space Administration, masterminded the development and launching of that talented robot weatherman, Tiros II, which hurtles along some 400 miles above the earth, sends back telling snapshots of clouds. A World War II Air Force weather officer, dismayed by the inadequacy of weather data and theory, he has since then often solved atmospheric mysteries. Of Tiros II, the most useful satellite in orbit, he said, "a very happy occasion."

13. HELEN ADAMS MASTEN, for thirty-five years brought books and children together in the airy, Lilliputian-scaled Children's Room of The New York Public Library. Now retired, she made children think of libraries as adventures, not as *quiet, please!*

14. DR. HOWARD RUSK, who does big jobs and small kindnesses, is the most distinguished expert in rehabilitation, the Director of the Institute of Physical Medicine and Rehabilitation at the New York University Medical Center. During World War II, Dr. Rusk started the Air Corps rehabilitation program. After the war, this unhurried man, a prodigious medical theorist who is also a prodigious persuader, put these two abilities together, lacing them, in speeches, with funny anecdotes of his Missouri home town, and came up with his Institute, and sparked smaller institutions all over the world.



14

15

15. WALTER K. GUTMAN, who writes for Stearns & Company the most famous, jazziest market letters anywhere, described himself as "a Proust in Wall Street." Gutman swings out in free association: "Kerouac, whom I saw Saturday, had a dream about Bufferin. Two years ago he had a dream about Boron. U.S. Borax hasn't done sensationally well since then but it's done a lot better than U.S. Steel." When Gutman notes that "Minnesota Mining & Manufacturing Company is the Picasso of industry," his employers smile benignly: whatever his eccentricities, Gutman moves the merchandise.

16

16. LOUIS BOOKER WRIGHT holds down one of the most respected, coveted posts in the academic world: the directorship of the great Folger Shakespeare Library in Washington, D. C. A scholar who came to the Folger in 1948, Louis Wright helped develop the Huntington Library, has written nine important books, collected seventeen varied honorary degrees.

17

17. MARY LASKER is to philanthropy what heat is to certain chemicals: a catalyst. Through the Albert and Mary Lasker Foundation, she supports research in education, in housing, but especially in medical projects that might prolong the prime of life. A delightful, brilliant kindler, Mrs. Lasker collects paintings, flowers, for herself, plants flowers around New York for everybody else.

18

18. FAIRFIELD OSBORN, a passionate conservationist with a face so thin it might be one side of a coin, has been for some twenty years the president of the New York Zoological Society, a fief including the Bronx Zoo. Seventy-four years old, Osborn spent three months of 1960 in Kenya, where he surveyed the wildlife situation to help in conservation. Although he carried on non-zoological businesses for twenty years, his interests were committed early: when he was nine, his pride was an alligator which "slept in my little flannel nightie."

19

19. RICHARD MANEY, who not only talks like a character invented by Ben Hecht and Charles MacArthur but was the model for the press agent in their *Twentieth Century*, is a theatrical press agent whose feats are so consistently stupendous that his staff gave him a plaque, bearing this query: "Why not try getting the *clients'* names in the papers occasionally?" Clients in the papers: *Camelot, My Fair Lady, Midgie Purvis.*

20

20. RAFER JOHNSON came home from Rome last August with the emblem of the world's best all-around athlete, the gold medal for the 1960 Olympics Decathlon. A winner from way back, Johnson was described by a Russian opponent as "a very fine, tactful, modest young man." The special quality of mind that makes champions is summed up in something Rafer Johnson said: "Every time I walk out there I think maybe I'll do a little better than the time before."

MAKING THE SCENE WITH THE WHITE SUIT



WHAT GOES WITH AMERICAN GIRLS
IS FUN – PROVIDED HERE BY
FOUR FUNNYMEN AS SMACK IN THE
MIDDLE OF AMERICA'S '61 BRAND OF LAUGHS AS
THE OFFHAND WHITE SUIT IS IN THE CENTRE OF FASHION.
GIG YOUNG (RIGHT), ATTRACTIVE AS THEY COME, FLIPS A
COMIC LINE AS EXPERTLY AS A GOOD GRIDDLE MAN PLOPS
HIS BATTER. THIS SEASON HE SUPPLIED MOST OF THE YUM
IN "YUM-YUM TREE." ABOUT METHOD ACTING HE SAID GLOOMILY,
"NO SMILES THERE." AND ABOUT SUZY PARKER,
THE OBJECT OF HIS ATTENTION HERE,
"BEAUTIFUL... ISN'T SHE UP FOR AN ACADEMY AWARD?"

The white suit that's a dress and jacket, of double-knitted worsted jersey; a flicker of printed silk at the waist. By Maria Krum. About $225, at Lord & Taylor; Nan Duskin.

DICK SHAWN (LEFT), A FAST-CRACKING STAND-UP COMIC, BLUE-EYED AND UNINHIBITED, WORKS THE NIGHT PLACES AND MOVIES AND TV; DESCRIBES HIMSELF AS "A GODFREY LOSER WHO MADE GOOD." HE CAME TO SHOW BUSINESS VIA THE ARMY BY THAT UNHEARD-OF ARMY MANOEUVRE, VOLUNTEERING – BECAUSE HE WANTED OUT OF THE TANK REPAIR CREW AND THE ONLY ESCAPE WAS ENTERTAINMENT. DENOUEMENT: STARDOM.

Once more with Chanel feeling –the white wool tweed suit tied with a delightful offhand bow. By Davidow. About $195 at Lord & Taylor; Montaldo's; I. Magnin. Town & Country shoes.

BERT STERN

MAKING THE SCENE WITH THE WHITE SUIT



Near right: The white suit toasted—at the edges of the long coat-minded jacket. Toast-coloured silk blouse. Suit by Zelinka Matlick, of Anglo wool, about $125. At Altman's; L. S. Ayres. Shoes by Customcraft. *Far right:* White wool dress with a talent for suit situations; the neck is ringed in orange. By B. H. Wragge (Hockanum fabric). About $70. Bonwit Teller; I. Magnin. Julianelli shoes.



JOEY BISHOP (LEFT) PITCHES FOR ANALYTICAL, DOWNSTART FUNNY BUSINESS, A LOW-FI PRODUCTION THAT LED RECENTLY TO HIS BEING TAPPED FOR MASTER OF CEREMONIES AT THE INAUGURAL BALL. AN ACCOMPLISHED POKER-PAN, HE OFTEN SEEMS SURPRISED AND HURT BY THE QUICK RISE OF LAUGHS FROM THE AUDIENCE. ON A QUITE OTHER WAVE LENGTH, MIKE NICHOLS (RIGHT) MAKES A SPECIALTY OF GAGS THAT SLICE INTO SLICE-OF-LIFE DRAMATICS – THE SCIENTIST WHOSE MOTHER (PLAYED DEADLY BY ELAINE MAY) CAN'T UNDERSTAND WHY HE KEEPS LOSING VANGUARD – AND ARE THEY TAKING IT OUT OF HIS PAY; THE MAN IN A PHONE BOOTH WITH ONE DIME AND PROBLEMS. FOR VOGUE HE OBLIGINGLY OGLED THE MODELS, LAUGHED LOUD AND FUNNY WHEN ONE OF THEM SAID, "WERE YOU ALWAYS A SINGER?" AND FINALLY PRODUCED THE APPLE-PIE GRIN (RIGHT), SUGGESTING, "COULDN'T WE LOOK LIKE TWO PEOPLE...SORT OF?"

Right: A nothing-but-wonderful suit that is not only white but knitted, adjustable to glitter induced by the sun (like South) or the glitter of jewels. By Ben Reig, of knitted wool. Bonwit Teller; Hutzler's; Neiman-Marcus.

BERT STERN



FRANCES MCLAUGHLIN-GILL

City-white suit of grainy silk, with more citifiers—shiny black hat, belt, gloves. Under the short jacket, a low-necked dress. Suit by Branell, of Couture silk. About $185 at Saks Fifth Avenue; Halle Bros. Hat of black patent leather, by Irene of New York.

White and what to wear with it

One of the greatest ideas since black: new white in coats, suits, dresses, to wear this minute in town. Along with these white and near-white clothes come new great white ways to wear them—these ways giving the 1961 whites a whole new dimension. The basic white-rule now can be creamed off in a few words: new softening of its colour surroundings. Treating white as if it were beige, or brown, or black, it can be worn with softened derivatives of all these colours—blond tones, cognac, cocoa, espresso. A white wool coat, for instance, is sensational over a taupe wool dress. (There's colour-psychology here; these non-shock shades build up to white and make it a colour achievement of its own, while accents of stronger colours—bright red or green—push white back into a plain-vanilla background.)

A white-suit kind of hat, this spring, could be a Paisley-printed pillbox in browns and blues; a coffee-coloured Milan skull cap; a dotted sailor banded in shiny black. (Ill-advised: a big, very flowery hat which, with white, can assume candy-box manners.) Jewellery for white now might well be gold, amber, topaz, or cloudy beads in smoke-shades of blue, green, rust. Gloves can be longish, in blond-through-brown tones, or glossy black. (On the never-never list: white gloves—unless, of course, you have a maid-of-honour standing by.) About shoes (and there's much about them on the next pages), the soft brown-family shades again; for southern or non-city wear, there are new editions of the dark-and-white spectator shoe, also some white grained-leather shoes—one, a white alligator walking shoe, shown at right. Furs to wear over white now can be dark or blond; the natural fur-coloured furs play right into white's hand, and add heaps of elegance. Delicious fur-thoughts for white: dark mink, pale lynx, reddish-blond guanaco, black seal; a leopard scarf could be an effective tie-in for a white wool daytime suit.

Evening ideas for white—and some white suits can easily be dinner suits—follow the same subtled-down colour plans in late-day versions. Black veiling, and touches of black or brown satin can contribute to wonderful white-night looks, and white pearls here might be an inspired addition. Reaping benefits from all this whiteness: complexions, whether sun-tanned or pale, which in either case can wear benefits of their own; possibilities here are new orange-pink lipstick, smoky eye make-up in jewel-tones of amber and topaz.

White alligator—in a walk

For shipboard or south now, with white or bright linens, a shoe of white alligator, opposite, buckled over the tongue. The heel, stacked brown leather, medium-high. By Evins, of Fleming-Joffe alligator; about $125. I. Miller, N. Y.; Neiman-Marcus; I. Magnin.

GORDON PARKS

New shoes to wear with white

Starting at lower left and proceeding clockwise: Delicious milk-chocolate calfskin opera pump with a pleated throat; $35. Saks Fifth Avenue. Blond Calcutta lizard opera pump; high, slender heel. By Palizzio. $30. Lord & Taylor. Perforated opera pump of bone-beige calfskin; silk inset. $30. I. Miller, N.Y. Brown lizard opera pump; high, slim heel. By Herbert Levine. $50. Bonwit Teller. Strapped, buckled opera pump in golden-brown calfskin; by Pappagallo. $18. At Miss Bergdorf of Bergdorf Goodman. Mustard calfskin opera pump, pleated front; by Erica. $29. Lord & Taylor. Opera pump of white lizard-like calfskin, pearly calfskin; by Entree. $20. Arnold Constable. Necklace by Trifari; Altman's. Details, leathers, and stores, on page 209.



GORDON PARKS





White, and what's with it

Left: White suit of jacquard-knitted worsted with a self-polishing ingredient: glossy black, showing up here in beads, buttons, belt, gloves. Suit by Dan Millstein, of Jasco fabric; about $110. Kidskin gloves by Superb. Both at Bonwit Teller. Suit, also at Rich's; Famous-Barr; Roos-Atkins. Black necklace by Coro. The lipstick, turning bright for white: Tahiti, by Dana. *Upper right:* Coat of pale eggshell (this egg, almost white) wool tweed with short wide sleeves, to wear, perhaps, over brown or tawny ginger; in the notchy neckline could be a ginger-Paisley chiffon scarf. Coat by Jablow; $190. Hat by Christian Dior-New York. Both at Bonwit Teller. Coat: Gus Mayer. Fiorentina handbag. *Lower right:* Another shade of white that leans toward creamy beige, in a straight wool gabardine dress shaped offhandedly with a sash. A Galerie fashion of Forstmann fabric; about $120. Rosette Pennington; Bramson's; Vandervoort's.



FRANCES MCLAUGHLIN-GILL

WHO GETS THE

EDITOR'S NOTE: *Eric Larrabee has put his dissecting abilities to work in asking some important questions and then answering them in his book,* The Self-Conscious Society, *published by Doubleday. The Managing Editor of* American Heritage, *he daily goes deeply into American history; in books and articles he analyzes the condition in which that history has left us. Jazz, incidentally, is one of his scholarly studies.*

The cult of pop culture

Time and again we have produced genius that is indubitably our own, only to ignore it. Charles Ives was composing music that sounded like Stravinsky before Stravinsky did, but he had to wait for the very last years of his life—after World War II—for his fellow countrymen to pay any attention to him. Works we are now most proud of have often had to get their first hearing abroad. *Moby Dick* was published first in London; so were the first poems of Robert Frost. Plans of the buildings of Frank Lloyd Wright were published first in Germany and Holland. Three of the most influential books about jazz have been written by Frenchmen.

Asked what he had liked at an international music festival, a Parisian critic said, "The four Americans—Münch, Monteux, Balanchine, and Stravinsky." We lay ourselves open to that gibe whenever we try to show off our Class Culture. No matter how successfully we measure up to the traditional standards, we can always be dismissed at the last moment with the bland observation that our performance is unauthentic. Are California wines admirable? Unfortunately they aren't French. Do people flock to our museums? Where did their collections come from? Do we produce first-rate piano players? Why can't we recognize them until someone else does it for us? Van Cliburn was well known to professionals before he went to Moscow (he had already achieved that prime status symbol for pianists, a Steinway on permanent personal loan), but he returned a folk hero. "They" approved of him, and "they"—being non-American—must know better than we. . . .

Jazz as protest

No other kind of music is so American as jazz, yet no other American music is so hungrily sought after elsewhere in the world. It could have been born and brought up only where and when it was, in the valley of the Mississippi in the last decades of the nineteenth century and the first quarter of the twentieth, but it knows no international boundaries—the Iron Curtain included. The most popular of all broadcasts on the Voice of America is a jazz program called "Music U.S.A.," conducted by Willis Conover, one of the few programs that the Soviets did not jam. Nearly all police states, at one time or another, have found it desirable to ban jazz; but the Communist efforts were never very successful, and in January 1956—in the official columns of *Sovetskaya Muzyka*—they were abandoned. "Good classical jazz," said the Czechoslovak *Mlada Fronta,* "is not only a beneficial aid in the fight against racial discrimination but also a sign of friendship between nations."

Yet, strangely enough, jazz has never been fully appreciated or understood in its country of origin. It is folk music, but it is not really popular among its own folk—that is, our real jazz is not really popular, and our popular music is not really jazz. Originally it was produced for a minority, by a minority; and so it has largely continued to be, despite the tremendous successes of watered-down and imitative jazz as theatre music, movie music, dance music, and the category known as "mood music." For most educated people, worst of all, the response jazz makes to life has simply not become a part of their mental and emotional equipment. When the jazz critic Nat Hentoff wrote an article in 1955 for the *Chicago Review,* enumerating in detail the sad consequence of this failure in communication, he gave it the expressive title, "Jazz and the Intellectuals: Somebody Goofed."

For a long time jazz suffered from the fact that it was so clearly and categorically the music of the American Negro—one of the most generous of his contributions to his land of adoption. Though the arguments still go on about how much of jazz is specifically African in origin, there is little dispute about the primary and continuing rôle of the Negro musicians as basic innovators. And only recently has jazz been considered even halfway respectable. Though today we think nothing of a jazz concert held at Newport or in Carnegie Hall, there was a time when this would have been inconceivable—and it was not so very long ago. . . .

Part of the trouble is that jazz musicians and critics are abnormally sensitive and clannish. Most of them would not have turned to jazz if it were not also a way of protesting against a world they found hostile or uninteresting, or both; and they have been disregarded by the general public for so long that they have almost become used to a small audience (or none at all) and mistrustful of a large one. Playing what the public wants, in their experience, has always meant lowering their standards and betraying their principles; and in part it still does. For the exhilarating and irreplaceable experience of satisfying a discriminating listener, the jazz musicians have unfortunately had to rely chiefly upon one another, or upon a tiny clique. For a long time, too, the only people who could hear good jazz on records were the passionate collectors of obscure labels who had gone to great pains to memorize catalogues of data and track down rare discs. It was a cult, and so regarded. . . .

Jazz can give form to the flux of life because it has, in its four-four beat and repeated choruses, an arbitrary regularity. By agreeing on structure, the musicians free themselves to move around within it—and the quality of "swinging" which

MESSAGE? From a new exploratory book, "The Self-Conscious Society," three excerpts that partly defend American pop culture and partly describe the contradictory impulses received by the great imaginary audience. By ERIC LARRABEE

good jazz requires, to the extent that it can be put in words at all, is the outcome of exerting tension against the beat at the same time one observes it. This relationship of structure to disorder is one that jazz shares with other typical American arts and artifacts. The movie camera, for example, can record reality more completely than any other medium because it arbitrarily subdivides motion into split-second frames. The very regularity of the camera's twenty-four-frame-per-second rhythm (or thirty, for television) gives it the unparalleled power to convey nature in all its chaotic indefiniteness. John Kouwenhoven, in a magazine article full of remarkable examples, has gone so far as to argue that this principle of form is "What's American about America." . . .

The American experience, the American sense of psychological "rightness" and proportion, is open-ended. It does not rejoice in completeness; it does not naturally make itself at home in those art forms—the glory of Europe—that have a definite beginning, middle, and end. This is what makes the American aesthetic different, what makes the new American arts impossible to judge by European standards. . . .

The delicate nervous system of mass communication

No more elaborate equipment exists than that by which Americans communicate with themselves. Our access to information is easier, wider, and more frequent than that allowed to any other people, and we are ever eager to boast about it. We number the Mass Media among our most favourite institutions and, indeed, have granted them a power and penetration inconceivable to nations less in love with the sound of their own interior voices. Journalism had earlier been called the "fourth estate," but it remained for twentieth-century America to clothe this self-serving phrase in such substance that our politics can no more be imagined without our press than our commerce without our advertising. . . .

The power of originality—in art, entertainment, or politics—is to assemble a new audience, by an act of the imagination, out of individuals who have hitherto not recognized themselves as related. Later will come the imitators to exploit the audience by sending similar-sounding messages, until it becomes saturated with them and disintegrates. And later too will come the statistics-minded specialists in "communications," with their butterfly nets and formaldehyde, to pluck the bright wings from the air and freeze and mount them, over the appropriate label.

A laboratory test of the Media's effectiveness was convincingly provided not long ago by the Texas oilman H. L. Hunt, who in 1951 established a tax-exempt, "educational" organization called Facts Forum to advance his ultraconservative views. According to the textbooks, one of the main obstacles to modern communication is its expense, but in Hunt's case this was no problem. His personal fortune was estimated at two billion dollars and his income at a million a week, in addition to which his contributions to Facts Forum were treated as tax-deductible, and he was able to get three million dollars' worth of radio and TV time free on the grounds that his five nationwide programs were "news discussion." Facts Forum sent out sample "polls" to newspapers, published a monthly magazine, and sponsored neighbourhood forums throughout the nation. But all to no avail. After five years of it, Hunt came to the conclusion that he was having no appreciable effect on public opinion, and he decided to drop the whole thing. As one of his associates put it, he "just got tired of useless and lost causes." . . .

Communication is not a tube to pump information through. It is a net of connections as dense and delicate as the human nervous system; and, like the nerves, it can convey many impulses, many of them contradictory, in many directions at once. The audience comes to the Media for as many reasons as it has members—to be diverted, to be reassured, to gossip, to be ennobled, to pass the time—and none is to be disparaged. The model of communication that has been so widely used does not make enough allowance for this complexity in the audience, for the subtlety and justice of its responses, even when it is bored or sleeping.

Communication serves society in much the same way that the nervous system serves the single animal. Its purposes are, as the specialist would say, "homeostatic"—they act, like the delicate fibres which preserve body temperature and chemical balance, to make certain we do not swing too far one way without being drawn in another. No specific organ of communication can be considered in isolation, apart from the rôle it fills and the demands the body politic may call upon it to meet. We do not always know what these are; we do not always know what is success or failure, or whether our own puerile messages—which we flatter ourselves the world can not get along without—really deserve to be heard. Access to the system is anyone's privilege, but the fate of the message rests with the ever-changing audience.

When too much about him is taken for granted, the hypothetical reader or listener becomes a tyrant. Especially if he is assumed to be an idiot, he serves as an excuse for everything unadventurous and routine. . . .

In the act of communication the audience is always imaginary, and should be. It is when we try to organize and dissect it, or rely on it, that the words dry up and people in the back row start to fidget. If the public dialogue declines, as it is periodically bound to do, then it is not going to be revived by exhortation or by audience surveys that tell everything about the public except its as yet unsatisfied wants. The problems are aesthetic problems, and the answers will be aesthetic, too. The devices that bring new audiences into being are those not of manipulation and analysis but of art—of inventiveness and sensibility—and only by artists will they be responsibly employed.



PENN



PEOPLE ARE TALKING ABOUT...

"ALL THE WAY HOME"

In this tender play, saved from the burning in the Jersey meadows at the last minute, almost all the great threads of family life are balled together. Movingly, the story is centred on the quick needless death of thirtyish Jay Follet, who has a wife, a son, a baby on the way, a mother, father, brother, sister-in-law, mother-in-law, aunt-in-law, and even a Great-Granmaw, one-hundred-and-three-years old in a cabin in the Tennessee mountains. Basing his play, with its magnificent second act, its middling weak first act, and its good third act on James Agee's novel, *A Death In The Family*, Tad Mosel has brought off a coup, partly through the devotion of his producers, Fred Coe and Arthur Cantor, partly through his director, Arthur Penn, partly through the accomplishments of a superb cast, but mainly because he understood these People. And here they are:

Far left: Arthur Hill, hand on chin, as Jay Follet, a man of dignity who liked "talking to country people about country secrets that go way on back through the mountains. And anyone who'd sing his old songs with him. Or all night lunchrooms. . . ." And he liked to come out straight with the facts of life and of death.

At the bottom, left: Colleen Dewhurst and John Megna as Jay's wife, Mary, and his son, Rufus: she, dark, pretty, warm, pious, who watched over him with too close a "super—intendent's" eye, and the boy, an eager seven-year-old, boasting that his father had a fatal accident, "whomp! that joggled his brain loose," and then realizing in a clap that he would never see his father again. Towards the rear of the photograph, Edwin Wolfe as Jay's father—a farmer, bewildered, beginning to shrink, commonsensical but hanging on to life by a frayed rope he'd rather let go. Just in front of him, Georgia Simmons as his wife, a used-up farm woman, sweet-faced, bony, old, offering a rubber ring, "Here, Paw, you better sit on your tube."

And then there's Clifton James, as Ralph Follet, the Mortician, with a cigar in his mouth and his thumbs hooked on his vest; a man with a flask, a Chalmers automobile, and the constant odour of formaldehyde on his hands—unsure, teasing, whooping, jealous, easy to take offense. Just in front of him, Lenka Peterson as Sally Follet, his wife—gentle, put-upon, nervous, holding their quiet, scared son, Jim-Wilson, played by Christopher Month. In the centre sits Lillian Gish, as Catherine Lynch, Jay's mother-in-law, with ear trumpet, who, at one point, her fingers unpressed on the keyboard plays silently for her own pleasure, "The Burning of Rome." And finally, with hat and glasses on, Aline MacMahon as Aunt Hannah Lynch, a monumental woman in goodness, absent-minded, who treads carefully through dilemmas as though she were wearing ballet slippers instead of Ground Grippers, who lets Rufus clean her spectacles, with only this advice: "Breathe on the lenses, child." They're an American Family, all Tennessee, part Knoxville, part hill.

Great
American looks–
in living colour

What ought to colour a '61 clothes-decision: simply colour. There's never been more of it in U. S. fashion, and it's never been a whit more appealing. *Left:* Silk crêpe overblouse and skirt—news for anyone who thought that this kind of spare, unruffled prettiness happened only in black. Among the charming non-black ways it happens now: in orange—days, late-days through the year. By Mollie Parnis; about $90. Saks Fifth Avenue; L. S. Ayres; Frederick & Nelson. *Near right:* For summer—wherever it is—a sliver of almond-green linen without a meaningless thread in its body. By Adele Simpson; of Moygashel linen; about $80. At Altman's; Rich's; Sakowitz. *Far right:* Dark green sign of the times—dress and jacket in grainy silk. By Harvey Berin; about $145. Lord & Taylor; Neusteter's; Joseph Magnin. Hats this page: Sally Victor.



Great looks–
in living colour

Left: What started to happen at the first sign of a blush: more and more American fashion greats on the new pink-wave—as here. Loosely sashed dress and cardigan in grainy pink silk, with a hatful of silky flowers fixing the time at somewhere past six. Costume by Couture Int'l., about $160. At Lord & Taylor; Carson Pirie Scott; Frost Bros.; I. Magnin. Hat, by Christian Dior-New York, at Lord & Taylor.

Right: 1961 explanation—if an explanation is needed—of the American infatuation with sweater-and-skirt dressing. The "sweater" is crusty mauve lace, straight-sided and stopped short over a gathered purple silk skirt. Day-length evening dress by Samuel Winston, at Lord & Taylor; Gus Mayer; Famous-Barr; Harold's.





Great looks–
in living colour

Facing page: Black-and-ivory versions of the sweater-and-skirt grip on the U. S. clothes-imagination. Far left: jot of black crêpe and a spread of ivory grosgrain, to wear for late-days—any of the 365 in the year. By Trigère; top of rayon-and-acetate. Saks Fifth Avenue; Neiman-Marcus; Carol & Mary, Honolulu. Near left: Rangy young sweater in grained ivory silk, blazer-edged and tied over black silk pleats. For days, late-days—and their number is legion. By Townley, $110 at Saks Fifth Avenue; Woodward & Lothrop. *This page:* Deep-green silk chiffon—yards of it clinging to a bare little tank top, other yards caught up in the flattery of a stole. The seasons involved are four; and the wearer, the woman with a taste for fashion immortals. By Jane Derby. Saks Fifth Avenue; Halle Bros.; Neiman-Marcus; Nicholas Ungar.



Princeton Oct.r 15.th 1783

Dear Sir,

(Mi.c)

Within these few days, I have had the honor to receive your favor of the 25.th of March from Paris. — My heart will do me better justice than my Pen, when I attempt the expression of my sensibility for your polite congratulations on the happy termination of the War; and, for the favorable sentiments you have expressed of my instrumentality in effecting the Revolution:

It is to the magnanimous exertions of your Prince — the generous aids of your Nation — & to the gallantry of yourself, and the rest of your Sons, that we are to ascribe

GEORGE WASHINGTON

A LETTER TO THE VICOMTE DE NOAILLES

When the Continental Congress sat at Princeton, the Commander in Chief of the American Revolutionary Army wrote in this letter:

ascribe, in a very great degree, the happy Revolution which is to file an important page in history. — As you have acted a conspicuous part on the American theatre, let it be an inducement to you, to visit the rising Empire which your endeavors have assisted to bring into existance — and let me in that case, express to you how happy I should be to see you at my Cottage in Virginia — There to repeat to you the assurances which I now give, of the sincere esteem, regard & consideration with which

I have the honor to be

Dr Count

y^r most ob^d & hum^l

Servt

G^o Washington

Count de Noailles

Collection of John F. Fleming, formerly in the Rosenbach Collection. Note the full letter is printed, with some addenda, on page 31

THANKS THE FRENCH

"It is to the magnanimous sentiments of your Prince—the generous aids of your Nation—& to the gallantry of yourself . . . the happy revolution which is to fill an important page in history. . . ." At the Battle of Yorktown, Noailles served under the Marquis de Lafayette, later helped in the surrender of General Cornwallis

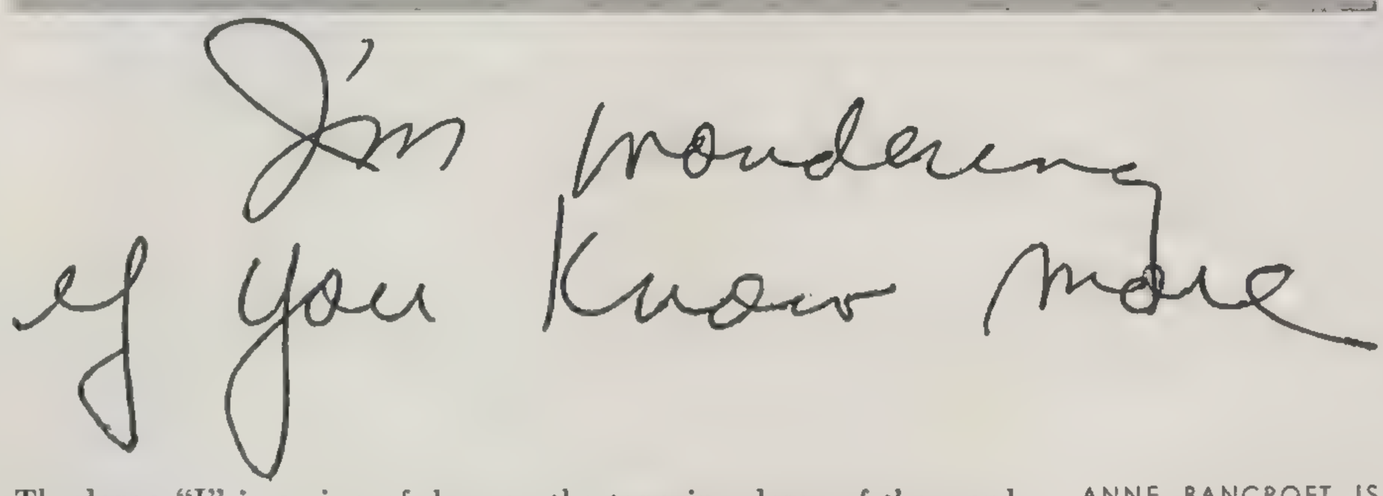
CLUES IN THE HANDWRITING

Every country produces its own recognizable pattern of penmanship but this does not prove or disclaim any national image; for instance, that Americans are immature, generous, or extrovert, as we are frequently described. The basic intellectual and emotional traits are reflected in each one's own writing, although the national style of penmanship usually prevails. On the whole, French handwriting has small formations, indicating logic; Italian writing has graceful capital letters, revealing rhythm; German writing has a critical angularity; Russian has large formations pointing to gregariousness; and British handwriting is rather contained. In general, American handwriting is free-flowing and simple.

If a person *(Continued on page 212)*

Generosity, humour, maturity, the sex of the letter writers . . .

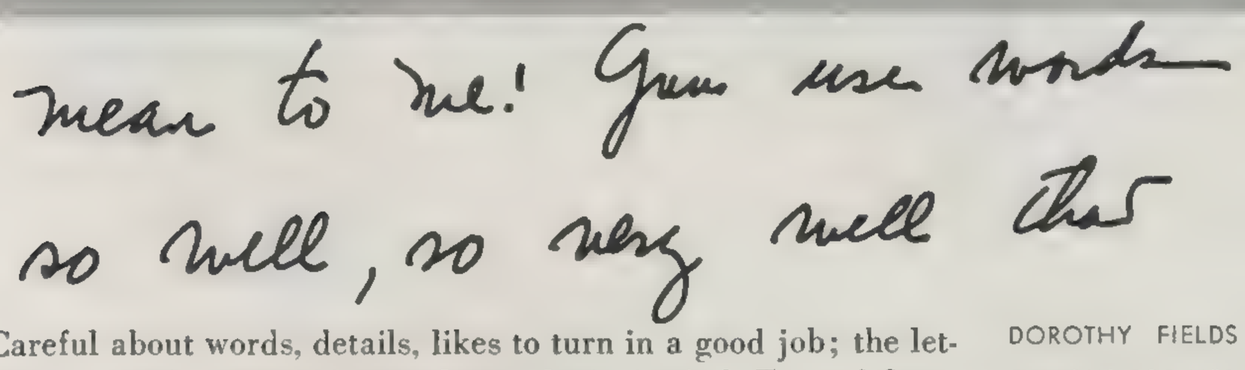
ANNE BANCROFT



The large "I" is a sign of drama; the tapering down of the words shows that in spite of fluency of expression, she prefers not to reveal very much about herself. The big loops of the "f" and "y" are signs of enjoyment of material things; the wide spacing, generosity.

ANNE BANCROFT IS THE REMARKABLE STAR OF THE PLAY "THE MIRACLE WORKER."

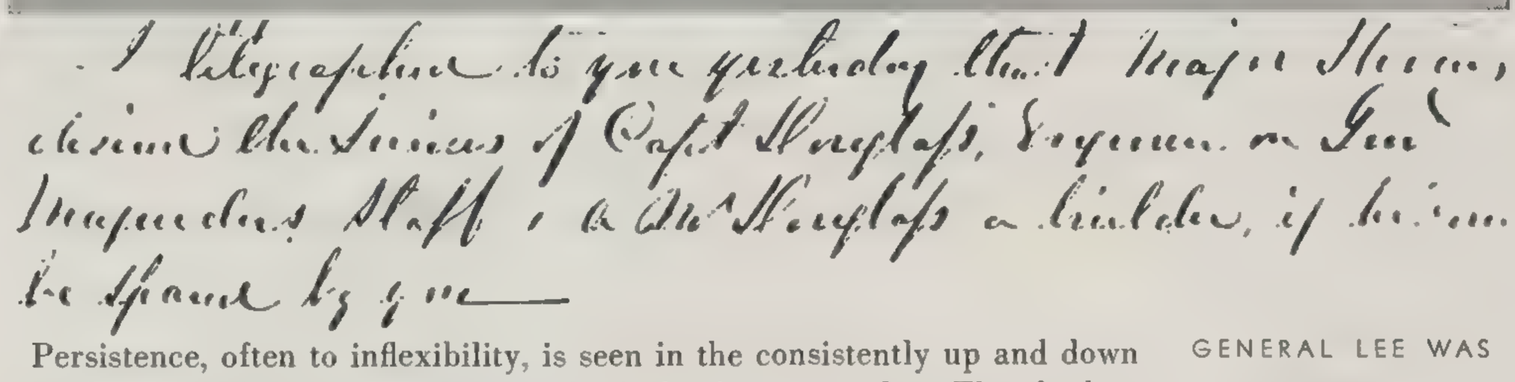
DOROTHY FIELDS



Careful about words, details, likes to turn in a good job; the letters are well connected, revealing a logical mind. Free of flourishes, she dispenses with nonessentials, but the wide spacing shows generosity; the hooks on "m" and "w," conventionality.

DOROTHY FIELDS FAMOUS FOR HER LYRICS, BOOKS OF MUSICALS.

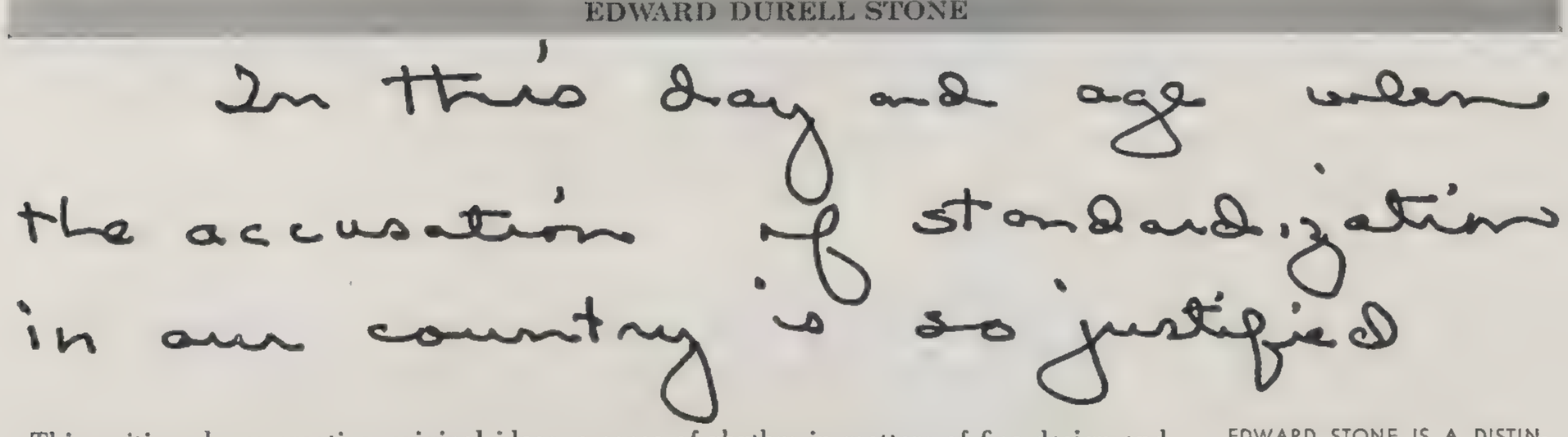
GENERAL ROBERT E. LEE



Persistence, often to inflexibility, is seen in the consistently up and down strokes with their heavy pressure, the lack of extra strokes. The rhythm, the spacing, the size never changes. Each thought and action must count for something; the job to be done is always the most important. The tall, upper loop letters indicate his strong faith, perhaps even his fatalism.

GENERAL LEE WAS COMMANDER IN CHIEF OF THE CONFEDERATE ARMIES, SURRENDERED WITH DIGNITY.

EDWARD DURELL STONE



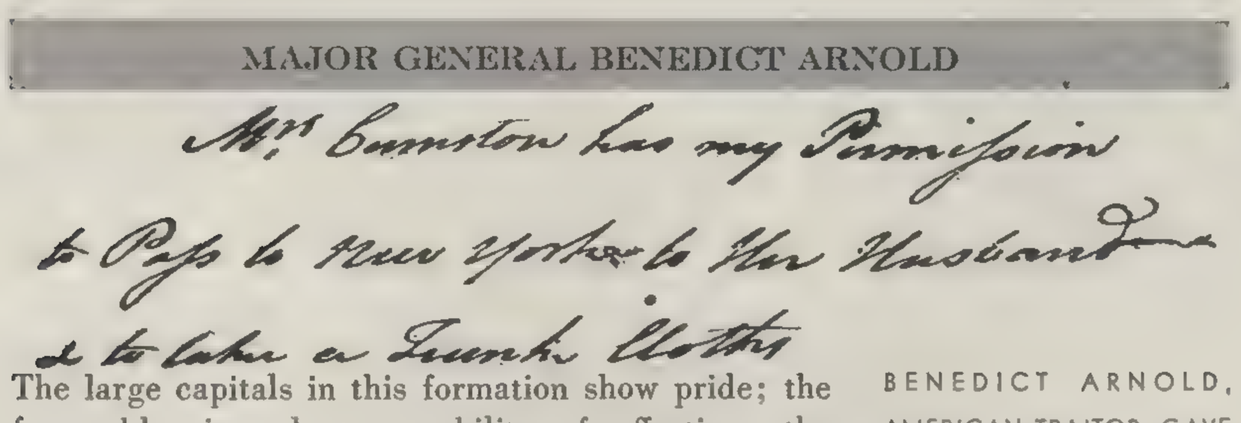
This writing shows creative, original ideas, a sense of rhythm in matters of fine design and colour. His backhand writing is a sign of an introspective mind, but his soft script with wide, large loops points to his pleasure in companionship, his diplomacy in adapting to many people. The charming indolent flow reveals excellent, expensive tastes in living.

EDWARD STONE IS A DISTINGUISHED NEW YORK ARCHITECT WHOSE WORK IS FAMOUS FROM TEXAS TO INDIA.

OF FAMOUS AMERICANS

creativeness appear in these writings, analyzed by an expert who knew only 4 of them belong to history, but 6 are contemporary: the expert—Dorothy Sara.

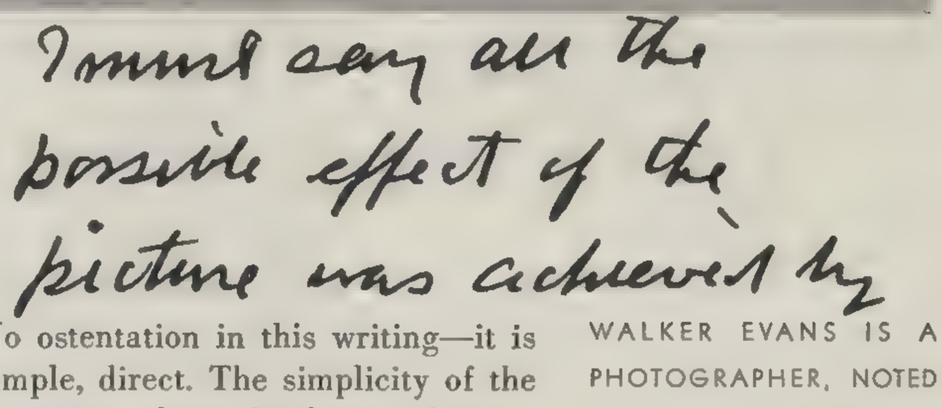
MAJOR GENERAL BENEDICT ARNOLD



The large capitals in this formation show pride; the forward-leaning slant, capability of affection; the curlicued "d" a sense of humour. The angular, narrow forms indicate conscious restraint, a too critical mind. The small letters point to a fussiness about details, to a firm self-confidence that he is in the right.

BENEDICT ARNOLD, AMERICAN TRAITOR, GAVE THIS KIND OF PASS DURING THE REVOLUTIONARY WAR TO GET INFORMATION TO THE BRITISH.

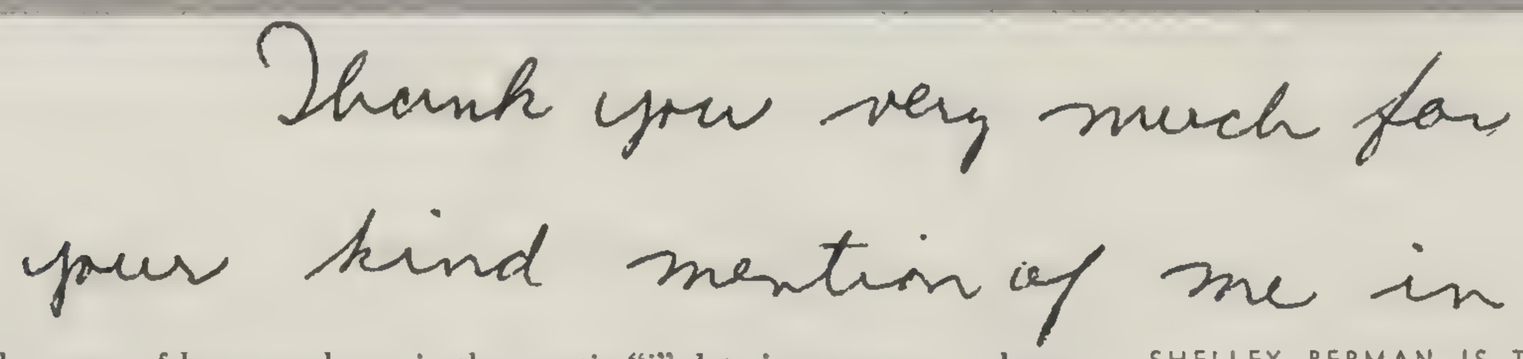
WALKER EVANS



No ostentation in this writing—it is simple, direct. The simplicity of the formations shows that he gets down to fundamentals, has maturity of taste. The angularity reveals a definitely critical mind but not set attitudes.

WALKER EVANS IS A PHOTOGRAPHER, NOTED FOR THE DIRECTNESS OF HIS WORK. WITH JAMES AGEE DID "LET US NOW PRAISE FAMOUS MEN."

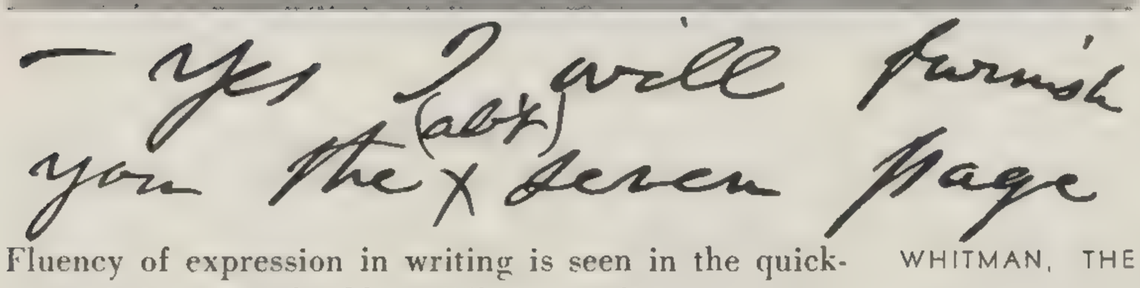
SHELLEY BERMAN



The sense of humour shown in the erratic "i" dots is enormous and spectacular. This is a rather ageless writing; the mind works logically, the writer gives no rash promises to anyone. This writing shows sensitivity, reserve, rhythm, and a quick, basic understanding of human relationships.

SHELLEY BERMAN IS THE YOUNG STAND-UP COMIC WHO USUALLY SITS ON A HIGH STOOL, WITH A TELEPHONE.

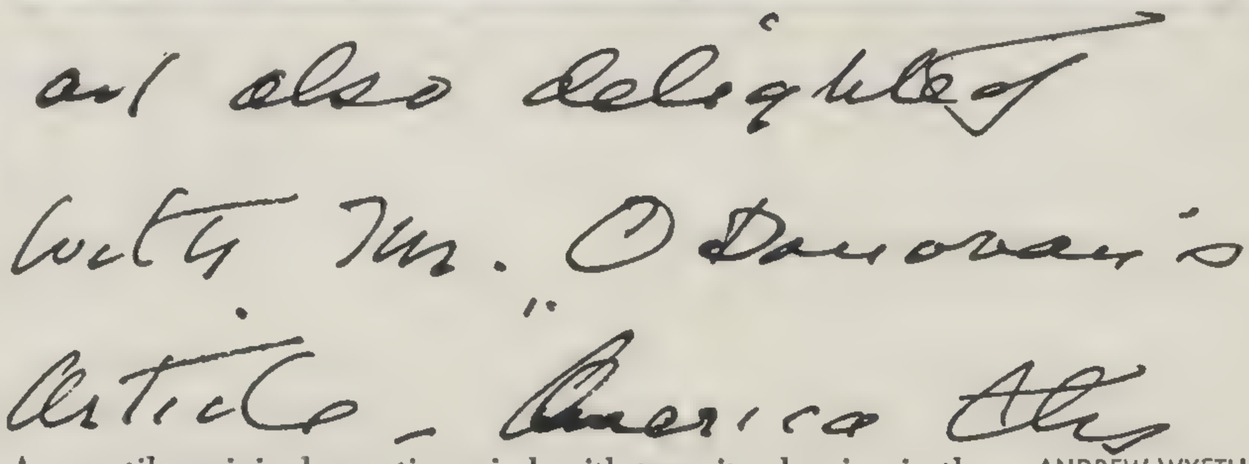
WALT WHITMAN



Fluency of expression in writing is seen in the quickness of the pen; the blunt "i" dots indicate sarcasm. An outgoing, generous person. The capital "I" without adornment points to a remarkable simplicity, to a lack of vanity. The downhill slant shows tendency to pessimism.

WHITMAN, THE GREAT POET. HIS MASTERPIECE WAS "LEAVES OF GRASS."

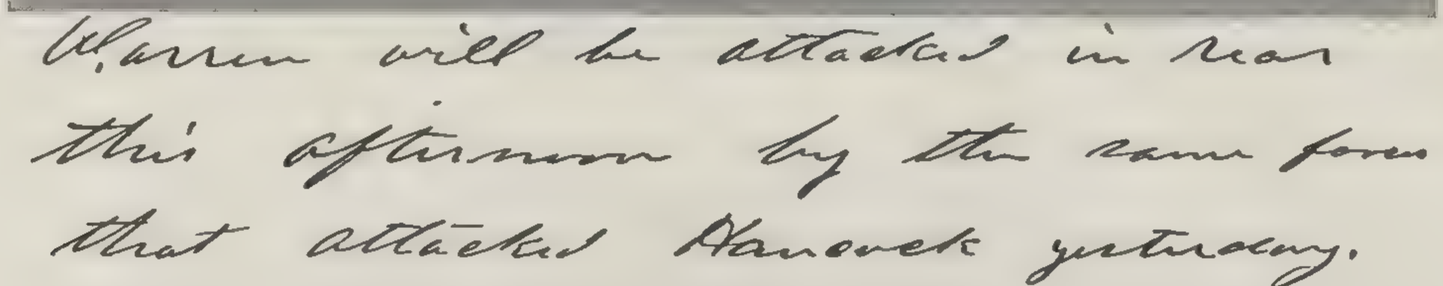
ANDREW WYETH



A versatile, original, creative mind, with tenacity showing in the hooks at the end of the "t" bars. The pen rushes across the page. With much initiative, he prefers to work independently of others. Intuition shows strongly in the many disconnected letters. Wit in the "i" dots, critical, analytic capacity in the angular formations.

ANDREW WYETH IS A PAINTER, WHO BELONGS AMONG THE GREAT REALISTS.

GENERAL ULYSSES S. GRANT



A critical, creative mind, with courageous initiative can be seen in the many angular formations which have shed their original loop formations. (There may even be gullibility where his heart is concerned, evidenced by wide margins and wide spacing.) The unconnected letters signify intuition. He has an optimistic attitude.

GENERAL GRANT CARRIED COMMAND OF ALL UNION FORCES DURING CIVIL WAR. A REPUBLICAN, TWICE BECAME PRESIDENT.

*Historical letters from the John F. Fleming Collection

The dime-a-dozen face: make-up to avoid it

It was all very well, and it *was* done beautifully, but everyone did it, and then everyone overdid it. . . . Result? marvellous make-up job and no face. Sad? We think so.

Whatever, it bears no relation to the new face of this American Spring, 1961, which is going to bear a strong resemblance to you. If you think this means a return to bareface—it doesn't. What it means is a total, wonderful, beautiful change in make-up. And just in time for the spring sunshine. This year, formulae are changed, colours are changed, emphasis and finish have changed—and of course, the light of the spring sun always calls beauty changes; even if the weather is rotten, the *light* is different. It's brighter, sharper, it even glares a little and everything shows more. You, for instance. And if there's one thing that doesn't come off (but should come *off*) under a clear and piercing light, it's layers; the highly pigmented look, the thick and dusty look.

Last winter, we feel, the pitch of cosmetic intensity reached a new high. A too-high possibly? Maybe American women were carried away with their own carefully developed expertness, with their ability to draw the fine, wet, unwavering teal-blue line above the lashes; to dapple purple and silver and green on their lids, et cetera. At any rate, this expert's face is no face for the spring sun, and certainly the American face should never have this pre-fab look: the carefully engineered and painted shell, lowered over the old familiar site. Heavy or over-pigmented maquillage just doesn't sit well on the vivacious American face. Immobility and impassivity are not among our characteristics.

But that's all over . . . what's making up the American face this spring are new cosmetics that have become transparent, lighter than air, and keyed to a more dulcet pitch. What's more, you're going to look awfully *well.* (Not rude health, but dazzling animation.) If you think this has to be the result of a crash course in eating right, exercise, and plenty of sleep—well that's one way of doing it and certainly health is prerequisite to looks—but it could be the quick result of this new approach to cosmetics. It will start with a series of toning, cleaning, or peeling treatments (home or salon), because a lively surface skin plays a big rôle in this look. The peelers are a quarterly series: creams or liquid, some are the gently abrasive kind, some are the tinglers that use your own circulation to sweep away the dusty old skin. Result: a smooth transparency for make-up to rely on. Or you might start with a series (six is a good number, three will help) of salon cleansing treatments, taken once, twice, or even three times a week. This concentrated effort really works and has a hundred times the value of a few desultory un-purposed facials.

Next comes a whole new batch of foundations, and what's newest here is their thinness; one drop covers your entire face with a wash of colour. They act more as a stain (of course they aren't) than a "cover," because *you* show through. Almost certainly you'll put on too much the first few times, because it's hard to realize that a single drop can spread and spread and spread. Some of these foundations have emollients or moisturizers built in, but even if you want to use your own moisturizer underneath, you'll still never get a "layered" look. The colours are gentle, and, if anything, on the warm-beige side—at any rate, away from the pallid. They intensify more than they "paint"; the look is fresh and luminous, and because everything is so thin, there's no powder streaking or gathering at nostril and mouth.

And now, right now, there's rouge again. Rouge so light and whipped, or so finely powdered that it blends imperceptibly. And you'll wear it very pale pink—not coral, but that good pink that comes from laughing not from blushing. You may put it on over your foundation, or you may blend a smidgin of it with a pin point of your foundation and dapple them on together.

There is only one thing better than rouge for brightening and whitening an eye, and that is the new eye-whiteners: drops that pale out the tiny red blood *(Continued on page 212)*

Pink coat time made here in the very newest sense of coat time—ten-months-to-the-year wearing from right now to October. Pink in one of its most emphatic tones, the coat has an important 1961 shape with a collarless, ringed neckline. A dashing small hat to wear with the coat, this white felt cloche ribboned in red and pink; by Emme. Coat by Seymour Fox, of Anglo wool, about $160, at Saks Fifth Avenue; Hutzler's; Julius Garfinckel; Dayton's. Kislav gloves. Ripe, flushed lipstick, Helena Rubinstein's Wild Raspberry.

FRANCES MCLAUGHLIN-GILL





In America: the prodigal diamond





Massed brilliance—like massed open spaces—belongs to a list of loves pivoting on the notion that lots of something wonderful is a Very Good Thing. Left, an Orient-inspired necklace: big, pale-yellow rare canary diamonds, ringed by emeralds with diamonds in an outer orbit—the combination of yellow and green, smouldery, unexpected, unlike any previous canary diamond jewels. Three of these constellations are linked in the necklace proper; a fourth is pendant below. The earrings reverse the story: large emeralds, haloed by diamonds. By Van Cleef & Arpels.

Star-shaped clip, above, of massed diamonds and sapphires. The stones are piled on with magnificent, prodigal abandon—built up, layer on layer, to a high dome centre. Even the half-hidden sides of the dome are paved in diamonds. By Schlumberger of Tiffany.

BERT STERN





Chiffons that move with the night

To float through a whole year's galas and on for seasons to follow, four unbeatable chiffon looks here—all long, air-borne, in soft-focus colours. *Far left:* Beige silk chiffon, stoled, printed with giant white carnations. By Sarmi; Bianchini fabric. Evelyn Byrnes; Nan Duskin; I. Magnin. *Left:* White silk chiffon, silk fringe edging drapery and stole. By Scaasi. Bonwit Teller; Fanny's; I. Magnin. *Right:* Mocha-au-lait silk chiffon with overblouse top that could harbour jewels. By Ceil Chapman; about $160. Lord & Taylor; Jenny's. *Far right:* Dress for a willowy Greek beauty (with American identity, no doubt), pure silk chiffon sculpture, in yellow and green. By Talmack; at Bonwit Teller; Neiman-Marcus.

BERT STERN



One man's ovation to America

Tower fantasy
100 feet high

CLARENCE LAUGHLIN

A swirling, sky-piercing jolt of colour—turquoise, red, green, purple—the Watts Towers near Los Angeles are a hand-made tribute to this country. Built by Simon Rodia (*right*), who came from Italy seventy-three years ago to be an American, the Towers are an extraordinary achievement in sea shells, tiles, and pottery, set in cement that covers steel (detail, *above*). A frail man without architectural training, Rodia, at forty-one, started this project on a triangular piece of land in the city's Watts section. During the day he made his living as a tile layer; evenings and weekends he worked on his Towers over thirty years without a helper, blueprint, or power tools, using only a window-washer's belt to hold him firm. Into the spectacular labyrinth of towers, domes, arches, and one fountain, he built two "ships" (the mast of one, *far right*) and named them for his heroes, Marco Polo and Columbus. A few months ago the public came for the first time to Rodia's heady, dreamlike Towers.



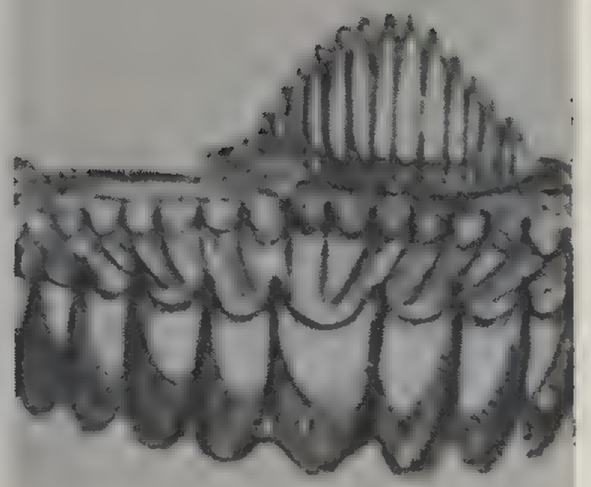
New suit
architecture
for spring



Beginning here: new suits for spring, 1961—shown against vanguard designs by American architects from the Museum of Modern Art exhibition called "Visionary Architecture." Some of its designs—for buildings, roads, cities—were done as early as 1916, some only last year; but they have one thing in common—all of them are still visions. The suits, on the other hand, *have* been built, beautifully—and they're all ready to move into, right now.

Facing page: For spring, a marvellous suit that performs just as brilliantly the rest of the year. Sand-beige wool tweed, with an easy off-the-neck collar, three-quarter sleeves, horn buttons. The blouse is pale-beige silk shantung. By George Carmel; about $160. At Bergdorf Goodman; Kessler's; Burdine's; Frederick & Nelson. For shops in other cities, see page 215. Straw hat by Lilly Daché. Kislav gloves. *Background, opposite:* Paolo Soleri's design for a Long-Span Concrete Bridge (also shown on page 190), conveying a "sense . . . of effortless, almost dreamlike motion." *Above:* More effortless motion here—the navy-blue ribbed wool suit that moves easily from town to country, season to season. The jacket-front and slim skirt are vertically ribbed; the back of the jacket is mitred. By Frechtel; about $195. Straw cloche by Christian Dior-New York. Pin by Van S. All at Altman's. Suit, also: Nan Duskin; Neiman-Marcus; I. Magnin. *Background, near left:* Buckminster Fuller's daring plan for a dome enclosing part of Manhattan Island, with such amenities as controlled climate inside.





New suits (*continued*) : More good suit plans—shown against far-out plans from the "Visionary Architecture" show at the Museum of Modern Art. (Later, the show will tour the U.S.) *Above, left:* Suit-plan, really a dress and jacket in bright-red worsted; the dress, a sleeveless sheath with an eased skirt; the jacket straight, loose, belted with a black leather sash. By Larry Aldrich, in Bellaine fabric; about $190. Hat by Christian Dior-New York. Both: Lord & Taylor. Suit, also at Himelhoch's. Naturalizer shoes. *Above, right:* Bright-red worsted jersey suit with Pierrot-sized buttons of white braid, and these other advantages: a round neck, elbow-length sleeves. By Marquise; about $185. At Bergdorf Goodman; Harold's. Lilly Daché hat. *Background, above:* Left, Louis Kahn's plan for a City Tower, with lateral bracing, floors not directly over each other. Right, a detail of the drawing on the facing page. *Facing page:* Whatever background you see it against, this suit clearly—and charmingly—spells spring in town. Navy-blue wool, trimmed with fringe down the jacket front and sleeves; white silk blouse with red banding at the waist. By Ben Barrack, in Hockanum wool; about $110. At Altman's; L. S. Ayres; Hudson's; Al Rosenthal. Lilly Daché white strawcloth sailor. Palter De Liso shoes. *Background, facing page:* William Katavolos' unearthly drawing of a possible future development, Chemical Architecture—in which certain chemicals might be made to expand and then harden according to a specific plan. Here, "the architect has assumed the existence of such materials, and . . . indicated the . . . forms they may take."

HORST





New suits *(continued):* The suits are ready for immediate occupancy; the buildings are not—they're more designs from the "Visionary Architecture" show. *Below:* Paolo Soleri's plan for a Long-Span Concrete Bridge, combining a road with the structural element that supports it; cars drive on top, trucks in tube underneath. *Opposite:* Bridge City, designed by James Fitzgibbon and C.D. Sides—an elevated city spanning water or land, with aerial roadways linking huge, circular apartment buildings for 100,000 people each.

Left: Whatever shape cities may take, suits like this will probably look wonderful in them in the spring. In grey worsted: waist-length jacket, brass-buttoned; a wrapped skirt, with a fringy tie at the waist. White silk blouse, brass buttons. By Paul Parnes; about $185 at Lord & Taylor; The Killian Co. *Right:* Long-span suit, in green and violet wool tweed, that can travel. Short, loose tweed jacket, cuffed sleeves; straightish tweed skirt with side pockets. Mauve silk blouse, and belt of mauve suède. By Jablow; about $200. Lord & Taylor; Innes, Wichita. *Far right:* Beige suit that's a small triumph of city planning in itself. The jacket has a stand-up collar, a cutaway dash, over a slender skirt; both in beige silk-and-cotton. Beige silk-and-cotton overblouse. By Pattullo-Jo Copeland, of Herbert Meyer fabric. At Bergdorf Goodman; Hutzler's; Harzfeld's; Neusteter's. Kislav gloves. Lilly Daché hat.

HORST





Diminutive art, an increasing interest of some collectors: Renoir roses cut apart and framed separately; little ink drawings by Franz Kline whose paintings have always been huge; Schwitters collages; James Peale miniatures; and especially small antiquities—Luristan bronzes, iridescent Roman glass cups. Left, minute rose painted by Fulco di Verdura.

A four-door version of the smallest station wagon (Rambler American) made in this country; it has six reclining seats, both roof-top rack for luggage and tailgate for extra loading ease.



16 powers in American life: get-about clothes, compact objects

There's new American interest in grey now, and a sharp eye on the colour caramel too. Some of the clothes that we think look marvellous in these colours are on these and the next two pages. And with them are evidences of another American interest, a recent and contradictory turn of taste starting away from the big, the supersized, towards little, compact things. It's the littlest plane or movie camera, the tiniest tree or meal; diminutive paintings, drawings, and art antiquities; and littler things that are beginning to interest what was once bigger-and-bigger country. *Left:* Dress with double-breasted coat leanings in grey wool, over-sized grey buttons, leather belt, deep triangular pockets, and unpressed full pleats. Black-spotted white silk toque by Mr. John. Dress by Werlé, about $200, at Bergdorf Goodman; Harold's; Hubbard's; Frost Bros.

Half-pint cats. Some Siamese and Persians have been bred experimentally down to about four pounds, half the size of a full-grown cat. New York City's Fabulous Felines is the breeder.



Far left: Grey Glen plaid in the kind of appealing little town or country dress that does so much it becomes a walking alter-ego. Tall chimney hat in vibrant red felt by Mr. John. Dress by Travilla of wool, about $185, at Saks Fifth Avenue; Goldwater's. *Left:* Grey ribbed wool jersey suit with an Oriental influence in its American life—sashed with a baby obi, bone buttoned. Its third piece, a grey-and-white collarless striped silk blouse. The green silk shade hat is by Mr. John. Suit by Herbert Sondheim, about $245, at Bonwit Teller; Bird-Speakman.

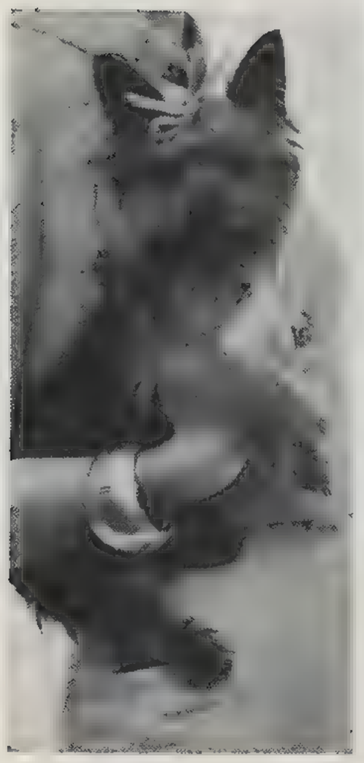
Littlest umbrella, about twenty-four inches long, to stow away in a suitcase without any bother; it opens up full-size. This, black with golden knob handle, about $9. Lord & Taylor.

The smallest movie camera made in America, Bolsey 8, about five inches high, has an 8 mm. lens, wide enough to take a full head shot at two feet; can take still photographs. Extra telephoto and wide lenses are attachable.

FUJIKI

More get-about clothes, compact objects

Continuing interest here in new ways to wear grey, caramel, more evidence of the changing U. S. taste for smaller things. *Left:* Contrasting textures in caramel, a little nothing short-sleeved dress of firm wool jersey; cropped jacket of airy wool and cotton. Red straw hat: Mr. John. Costume by Georgia Bullock, about $145: Bonwit Teller; Neiman-Marcus; I. Magnin. *Right:* Grey sheath with an emphatically American presence; the waistline definite, an effect of pockets. The hat, a flatterer in grey straw sashed in purple by Mr. John. Dress by Pat Sandler of worsted and silk, about $60, at Saks Fifth Avenue; Neiman-Marcus.



FUJIKI

Movement for smaller pets. This toy Yorkshire terrier, named Freddie, isn't much bigger than a few bags of peanuts.



Pocket hat topping the evening and late-day scene this year. It could just about slip into a man's coat pocket. This, of wheat-coloured silk; $50, by Lilly Daché.





Compact airplane: the Piper Colt is the smallest in production; carries two people (side-by-side), baggage, and eighteen gallons of gas. The price, about $5000.

Far left: Long jacket version of the grey-flannel-suit look with a printed silk blouse. More grey flannel in the sailor by John Frederics. Suit by Vera Maxwell, about $155: Saks Fifth Avenue.

Left: A wonderfully uncluttered way to wear grey, this little sliver dress of wool jersey with its own string sash. Flare-brimmed, pale-green silk hat, by Mr. John. Dress by Teal Traina, about $90: Altman's; Bramson's; Fantle's.

Compact meal, 9-oz. canned liquid Metrecal, the first of a flow of scaled-down feasts. Its calorie count is 225; works for dieters or as an extra for those who want to gain weight



Smallest size-range of U.S.-made transistor radios is less than an inch larger than a package of king-size cigarettes This, Zenith Royal 50.



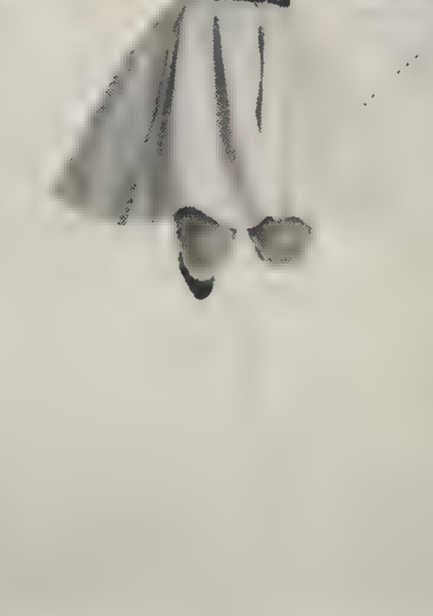
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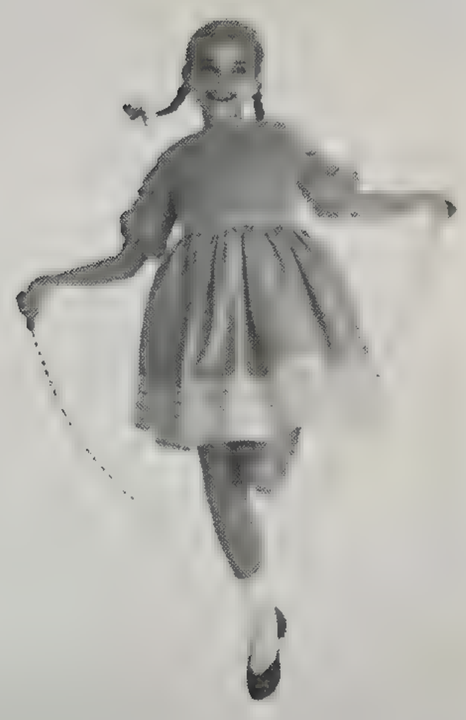
New collection: true-to-life clothes for little girls



3



4



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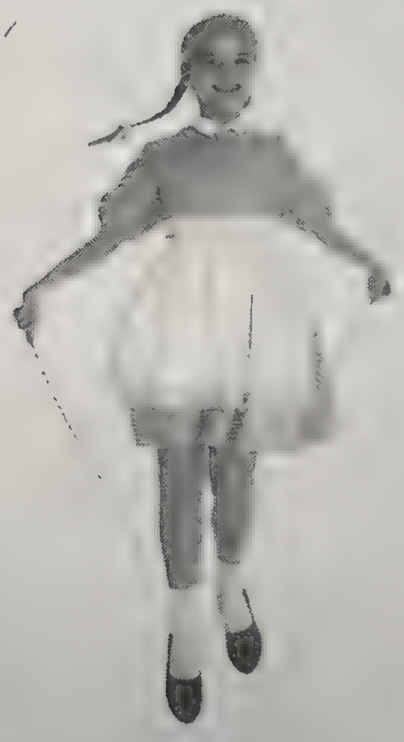
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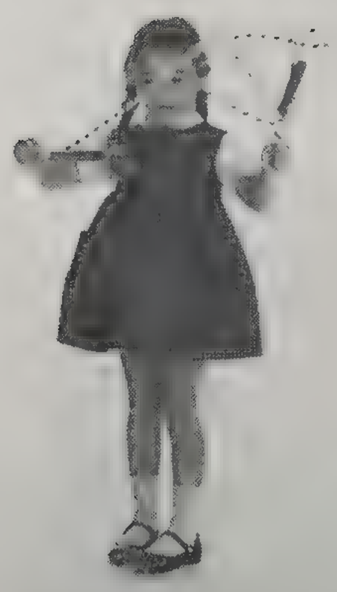
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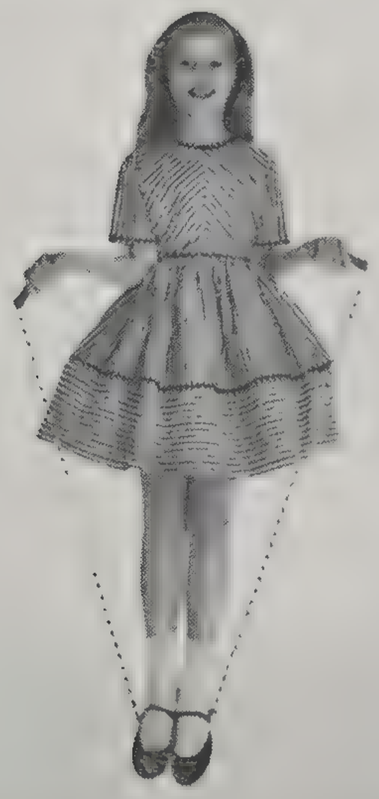
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11



12



13

Put through its paces here: a new collection of little girls' clothes with a simply delightful awareness of all the right ideas about how children should look—unfrilly, neat as pins, and not at all like mini-adults. Meticulously made, these clothes include some charming sibling designs for families of more than one little girl. All, of American fabrics, by Helen Lee. At Saks Fifth Avenue; Neiman-Marcus.

1. High-waisted, yoked coat, an Einiger oatmeal wool tweed; 7 to 14, about $45. Black straw hat.

2. Two-directional stripes—red, white, and navy-blue on woven cotton. Sizes 3 to 6X; about $9.

3. Plaid in black and cream-white woven cotton; biased collar, tabs. Sizes 7 to 14; about $15.

4. Follow the dots: pink and coral dotted stripes on white cotton—with a few big appliquéd dots. Sizes 3 to 6X; about $9.

5. Blue dress, white-striped and rickracked slubbed cotton chambray; sizes 7 to 12; about $13.

6. Cream-white dress with a black velvet sash; bird's-eye woven cotton, 7 to 14; about $15.

7. Sunny pink and orange cotton plaid, fully lined. Sizes 3 to 6X; about $11.

8. Brass-buttoned navy-blue coat of wool tweed; 3 to 6X; about $30.

9. Cream-coloured dress, touched with white piping; slubbed cotton broadcloth; 3 to 6X; about $11.

10. Giant flowers, printed on cream-white cotton; cream apron attached; 3 to 6X; about $9.

11. White dots on blue; piqué apron, Cluny lace trimming. Pima cotton broadcloth; 7 to 10; about $11.

12. Navy-blue and white cotton jumper over a blouse-slip (cotton lawn top, nylon skirt). Sizes 3 to 6X; about $15.

13. Stripes every which way—cream and black on cotton; rickrack trim; 7 to 14; about $15.



White clapboard, glass, and swamp maples

"Everything we want from a house," the satisfied Robert Osborns

In his ten-year classic house, at Salisbury, Connecticut, the noted cartoonist and writer lives with his family. 7 pages of their various lives.

When an interviewer asked the Robert Osborns what they had wanted from their house and what they got, they answered separately but as though they were singing a round: "a house with simple, beautiful space—not too much to take care of, small living space, one big space for entertaining; from the back garden a look across a great valley to hills, sixteen hundred feet high." Later, Mr. Osborn, a tall, handsome, informal man with a timbre to his voice as special as his drawings, added: "a house in pure country, with the right relationship of house to land." (The architect was Edward Larrabee Barnes.) Their rather formal, symmetrical house, with classic proportions in white vertical clapboard, has great glass expanses, the whole raised on a rectangular platform of fieldstone, faced by a formal planting of swamp maples. It is an enchantment. For almost ten years, the Osborns and their two sons have made the house, plus the small, oblong studio, the exact centre of their lives. In the studio Mr. Osborn draws, illustrates other people's books, and writes and illustrates his own vinegary ones—*Low & Inside, Osborn on Leisure,* and *The Vulgarians.*

Note: At the top of this page, the entrance view of their house, with their 1951 Riley car, marble paths laid mainly by Mrs. Osborn, and the small gardens of myrtle, blue squill, snowdrops, and grape hyacinth. *Below:* Back view with walled garden; *left to right,* glassy master bedroom, living room with white brick chimney, glassed dining room, kitchen, and, at the far right, the higher studio.

Opposite: Entrance, with the original Osborn, and other art objects. Sitting on the grey-green-blue slate floor, Mr. Osborn, with a duck decoy. On the white cabinet, with beige grass cloth (starting at the right), a snipe decoy, a Wei figure, a pre-Columbian carved stone, a Brazilian seated clay figure, a flat piece of Japanese silk, a standing Calder, a pre-Columbian basalt figure, and a large Marini head. On the white walls, a Moore water colour, a Graves, a Cleve Gray water colour, some Paul Klees, and, alone on a wall, a long Osborn painting of Don Quixote. At the end of the hall, sitting as though she were an Egyptian figure, Mrs. Osborn. *(Continued on page 201)*



Osborn with sons, Nicolas and Eliot, ready for partridge shooting.

House, and studio (right) with encircling wall, holding Calder stabile

HANS NAMUTH



VOGUE'S FASHIONS *in* LIVING

be a doll

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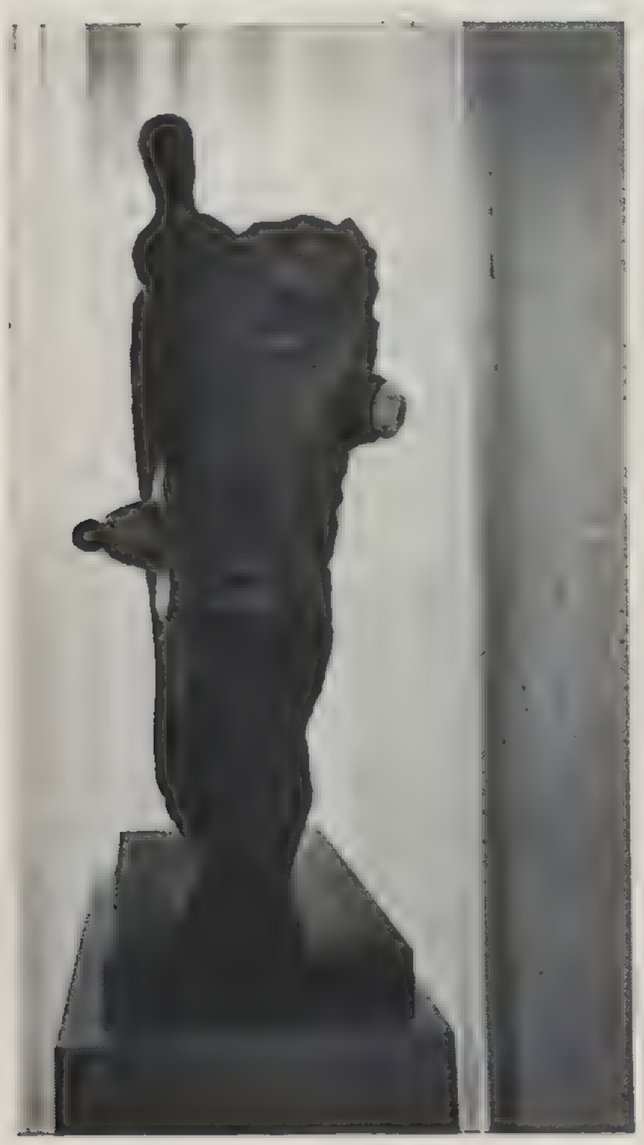
The Robert Osborn house
continued

The two Osborn boys, fourteen-year-old Nicolas at the large blackboard painting an underwater scene with fish, and eleven-year-old Eliot with a Kingston Trio record.

What the boys in the back room want.

Here, the Osborn sons carry on some of their manifold activities. In planning this three-room suite, the Osborns allowed plenty of boy space, gave Nicolas a room of his own to the left of the blackboard, gave Eliot one to the right, then provided a communal room. Out of sight lies a huge model of Fort Ticonderoga that Nicolas built three years ago as a school project; in sight, a model of a Roman galley that he recently put together. His gift is a strong plastic sense; his brother's gift is a sense of rhythm. A collector of records, Eliot is a pianist who even practises with feeling. Both boys go shooting and fishing with their father, garden with their mother, cook or ski as a family. In time the blackboard, which reaches from the ceiling to the floor, may come down, along with the wall, to enlarge the room for guests. In this house all the floors are green-grey slate, the walls white plaster, the furniture simple (Charles Eames chairs here), and the bedroom windows look out on the bosket of maples. The Osborns are all viewers—trees, hills, field walls outside; inside, paintings, drawings, sculpture, and, just outside Eliot's room, a pin-up of President Kennedy. (*Continued on page 202*)





The Robert Osborn house
continued

Left, *a Miró-Artigas ceramic sculpture, "Satyr," startling in the living room, against the transparent curtains, its rough sculptured texture effective with the white brick wall. A dark plum-colour with some blue, the cock-eyed face has one jutting eye of pure white, with black iris, one of pure black, ringed with white.*



HANS NAMUTH

Salisbury Film Society

In the Osborn living room, the Society has once-a-month screenings of movies hard to come by in the country, sometimes impossible in the city; among the film directors, Dovzhenko, René Clair, Fellini, Ingmar Bergman, Eisenstein, Bresson, and Pudovkin, along with Selected Shorts.

Just for entertaining. Here, the big white plastered living room, with and without people. *Above,* the Salisbury Film Society as the lights go on after a screening of a first-class movie. *Above, left,* the room empty except for the solid bookcases, a fish caught by one of the boys and a Jacques Lipchitz drawing on the left wall, a Despiau head of Maria Lani on the piano, two Calder mobiles hanging from the ceiling, and way down front, in this photograph, a Mies van der Rohe glass table with, on each side, Corbusier chairs covered with grey-green-blue material rather like the fog colour of the slate floor. That in turn is covered by two Moroccan rugs, a white one in the foreground, a brilliant red by the dark sofa. The plant tray, in front of the long white pull curtains, contains pebbles, plants, and herbs, including scented geranium, ferns, sage, and rosemary.

The assembled Film Society, which was organized in 1951, is run by Mrs. Osborn, a quick, intelligent woman with chestnut-coloured hair, a relaxed manner, a deep knowledge of movies, and the rare ability to run a machine that projects 16 mm movies with sound, on a screen, held in place by hooks on the brick wall. *(Continued on page 204)*

HANS NAMUTH





The Robert Osborn house

continued

In this kitchen every Osborn cooks. The boys are particularly good at breakfasts, Mr. Osborn at small, individual omelettes fines herbes *with a "decent green salad," and Mrs. Osborn at wild duck, venison, leg of lamb with rosemary, and, as she once said: "simple broiled chicken with buttered walnuts."*

For cooking and working

In the studio, *above*, Mr. Osborn alone. In the cabinets, great piles of his slashing, wonderful, unique drawings lie stacked, some of them for his next book, *God and Mrs. God*, which he is doing with Lancelot Whyte, the English physicist. Others belong to his indefinite series, "Clowns and Non-Clowns," a grouping which allows him an infinite sense of freedom; and freedom is the key to Osborn's drawings. Everything he draws is a moral criticism in one way or another; everything, that is, except Dilbert, the blundering fool, a character he invented for the Navy, during World War II, when Osborn was a Navy Lieutenant in the Pacific. For the Navy he has produced some 15,000 drawings and has illustrated thirty-six of their humourous teaching manuals. He frequently writes all over studio walls, tacks up such old studies as Charlie Chaplin drawings. The thing hanging from the ceiling at the left of the photograph here is a handsome object made of umbrella spines by his son Nicolas. However, it is not in the studio that the family gathers, but in the kitchen, built around a Swedish Aga stove. On the opposite page, the dining table near the window with a view across the valley, beyond the fieldstone wall that is meant to be sat on. (The white marble outdoor table was a present from the Italian wall-makers.) The indoor table is an early Saarinen-Eames, the chairs are by Nakashima, the drawing on the wall is a Marini. The other photograph: the Osborn hand mixing individual omelettes in old-fashioned glasses—part of a house of many treasurable pleasures.

Robert Osborn
in his two-room studio

Comforting miscellany in the studio includes Mr. Osborn in his rowing machine, a decoy on a lashed chair, distilled water in foie gras *containers, coffee, brushes, pencils, and clean white paper.*



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VOGUE PATTERN 5181

American look—more how-to details

Another look here (first glimpse, page 206) at the kind of look American women live in. Soft, slender, navy-blue—a spring uniform to launch under a coat now, to wear later with short white gloves, a back-of-the-head hat, and lots of chalky beads. The plans for it—for the easy-fitting worsted dress with an elasticized waist, and the sash faced in orange-and-white checked silk—are the contents of Vogue Easy to Make Pattern 5181; of Forstmann worsted. Hat by Mr. John. The gloves. by Hansen, at Lord & Taylor. Opera pumps, by Palizzio. Bar and chair. from Luberto.
For other views, sizes, yardages, and details, turn to page 216.



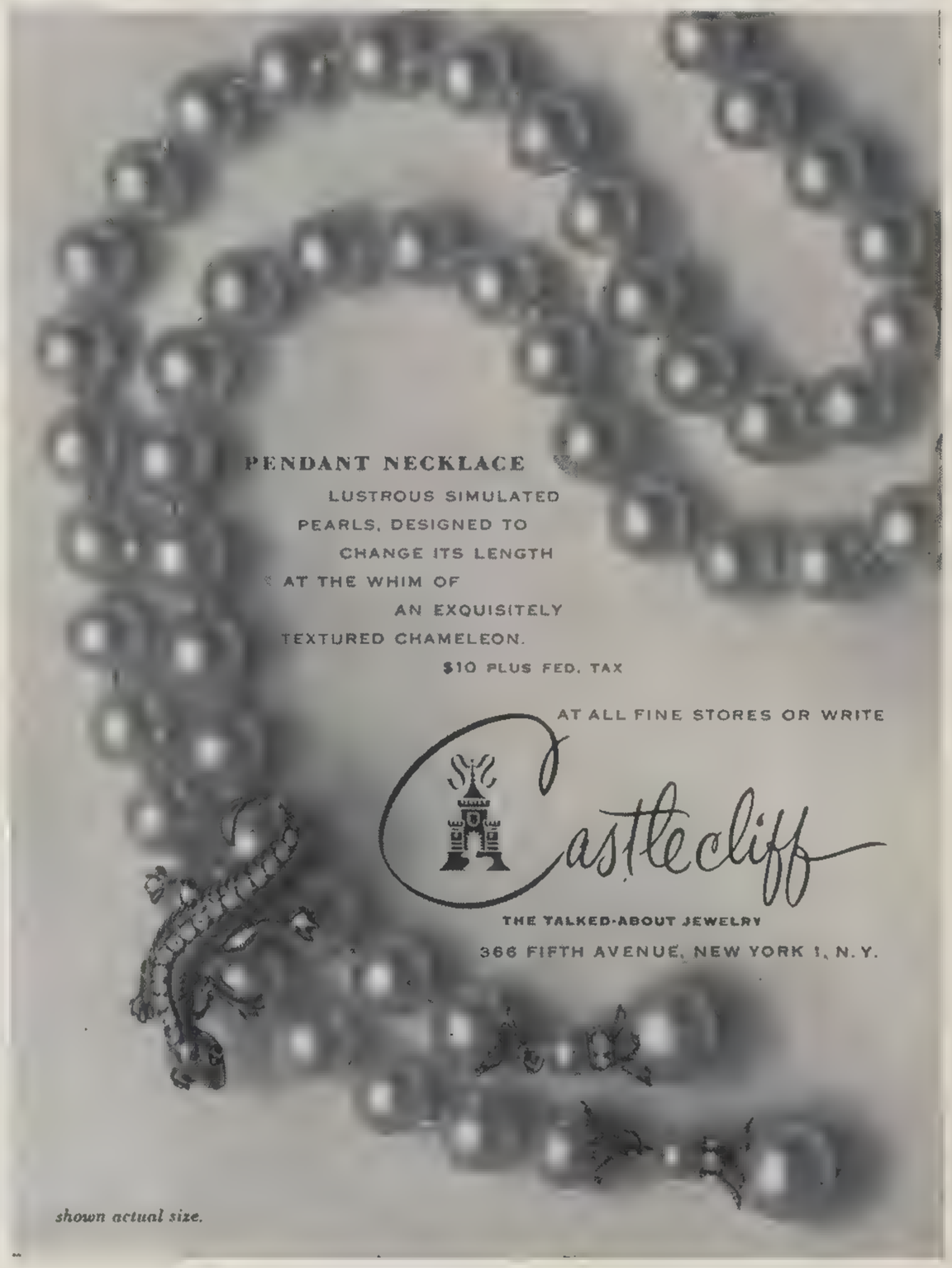
New shoes to wear with white

(Details about the shoes on pages 160-161)

Reading clockwise, from lower left:
Opera pump of milk-chocolate-coloured calfskin; $35. Saks Fifth Avenue.
Next, a blond opera pump of Fleming-Joffe Calcutta lizard; the shoes, by Palizzio about $30. Lord & Taylor; Woodward & Lothrop; Joseph Horne.
Top, a bone-beige opera pump of Hubschman calfskin; about $30. I. Miller, New York; Hudson's; I. Magnin.
Next right, a brown lizard opera pump by Herbert Levine; about $50. Bonwit Teller; Himelhoch's; Harzfeld's; Frost Bros.; Joseph Magnin.
Lower right, opera pump of golden-brown Fleming-Joffe calfskin, by Pappagallo; about $18. Miss Bergdorf of Bergdorf Goodman; Wanamaker's, Phila.; Joseph Magnin.
Right of centre, below, a mustard-coloured calfskin opera pump by Erica, of Hiteman calfskin; about $29. Lord & Taylor; Joseph's, Chicago; Meier & Frank.
Centre, below, a white opera pump by Entree, of lizard-like Gallun calfskin; about $20. Arnold Constable; Famous-Barr; College Shop, Tucson.



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The S. S. "United States," America's fastest, biggest passenger ship



The bow of the "United States."

Sailing ritual: the line-up of stewards



Ship's band on deck

The world speedster across the Atlantic, the S.S. "United States," clocks only four and a half days to Le Havre—the fastest sea route from New York to Paris; the closest port to the French capital, Le Havre, is a pleasant two and a half hours away by boat train. (Passengers going on big ships to Southampton arrive there some six hours later.) The ship's top speed, however, remains a military top-secret.

Built of light metals, mainly aluminum, the ship, this country's largest, is the size of five city blocks twelve storeys high, all fireproof; the only wooden items are the pianos and the butcher blocks. A pretty silent ship, it is fairly creakless. The great naval architect and engineer who designed the "United States," William F. Gibbs, likes to point up its seaworthy shape under the water, a characteristic which makes, as he once said, "the sea boat behave well." In his gentle voice, he speaks of uncluttered space, wide corridors, elevators bigger than in office buildings, nonslip decks, and great simple lines.

After eight and a half years of Atlantic shuttling, the totally air-conditioned "United States" keeps its shine, the freshness of a ship on her maiden voyage. Among its attractions at sea are the showings of first-run and pre-released films; first-class passengers have both afternoon and evening showings. Eating is another time-killer. Passengers may order whatever they want, may try to stump the chefs with *haute-cuisine* dishes. Although caviar does not appear on each menu, it is served at any time—even at breakfast; the ship carries a five-thousand-dollar supply. Theatre people especially reserve tables in The Restaurant, the small, navy-blue dining room, resembling a city dinner place. Banquette seats; dark walls, glass snowflakes that light up. The sign on the inside of the pantry doors reads "Quiet." (Men travelling alone often order a sandwich luncheon in the smoking room, a noiseless, brown-walled room with copper-coloured armchairs.)

There are three Meyer Davis orchestras, one for each class; in first class, they play concerts at teatime in the lounge, from a balcony during dinner, and later, dance-music in the lovely, oval ballroom. As traditional as flower baskets at sailings are their football march melodies. Note: the ritual of departure—the line-up of stewards, an army of hands, that sampler of service begins at the gangplank.

On the "United States" fares run higher than on other American ships—in fact, it is the most expensive of all American ships. From April 15 to August 22 (inclusive) on the Europe-bound voyage, the minimum fare for one person is $222, tourist class; $265 for cabin class; and $417 for first class. For one person in a pleasant outside stateroom, first-class on U-deck, with bed, sofa, and bathroom, the price is $577; for a really luxe suite for two persons with a sitting-room, trunk room, bedroom and bath, the cost is $1197, for each person. From Europe to New York, June 22 to October 31 (inclusive) those prices hold. During the other months, however, fares are reduced, according to class, by $14.50 to $26.50, except for a $50 reduction in the price of the big luxe suites. Note: fares to Southampton are $5.50 to $11 less than to Le Havre. The French port tax is extra, from $3.50 to $10 for each entrance or exit.



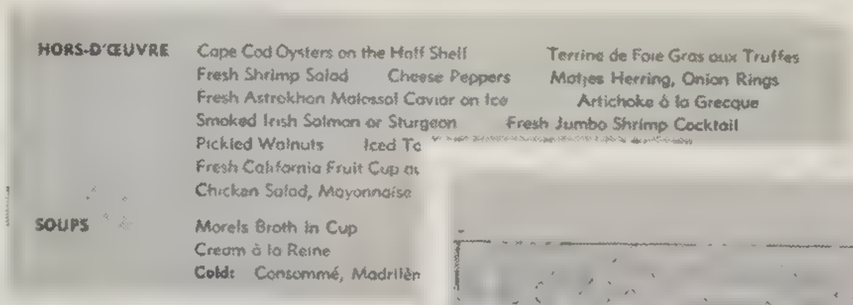
Daily bulletin, *left*. Porter sweeping.



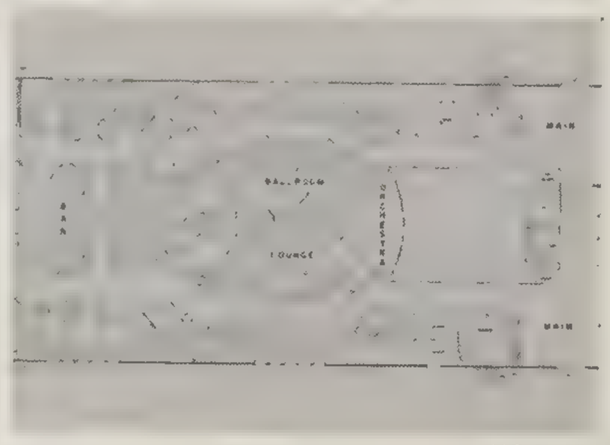
Stewardess fixing flowers



DENNIS STOCK



Dinner menu (detail) *above*. Ship's plan, just the ballroom; *right*.



GEORGE WASHINGTON

THANKS

THE FRENCH

Here, the transcript of the Washington letter shown on pages 174-175

Princeton Octr 15th 1783

Dear Sir,

Within these few days, I have had the honor to receive your favor of the 25th of April from Paris.—My heart will do me greater justice than my Pen, when I attempt the expression of my sensibility for your polite congratulation on the happy termination of the War; and for the favorable sentiments you have expressed of my instrumentality in effecting the Revolution.

It is to the magnanimous sentiments of your Prince—the generous aids of your Nation—& to the gallantry of yourself, and the rest of her Sons, that we are to ascribe, in a very great degree, the happy revolution which is to fill an important page in history. —As you have acted a conspicuous part on the American theatre, let it be an inducement to you, to visit the rising Empire which your own endeavors have assisted to bring into existance—and let me in that case, express to you how happy I should be to see you at my Cottage in Virginia—there to repeat to you the assurances which I now give, of the sincere esteem, regard & consideration with which

I have the honor to be
Dr Count
Y^{r}. Most Ob^{t} & Most
H^{ble} Servt
G^{e} Washington

Count de Noailles

EDITOR'S NOTE: In graceful, controlled, firmly balanced handwriting on thin paper, the Commander in Chief of the American Revolutionary Army wrote this letter at a time when he thought that he had discharged his last duties to the army and to his country. (Five-and-a-half years later he became President.)

Washington wrote this letter to Louis Marie, Vicomte de Noailles, whose sister was the wife of the Marquis de Lafayette, a precocious young man, married at sixteen, a major general in the American Army at nineteen. (Although Washington calls the Vicomte, Count de Noailles, some historians are more formal, call him the Vicomte de Noailles or the Viscount de Noailles.) Both Lafayette and Noailles were often invited by Washington to his beloved, beautiful Mount Vernon, which he called his "Cottage in Virginia" where "homely fare and cordial reception shall be substituted for delicacies of costly living."

The first draft of this de Noailles letter was composed by Colonel Benjamin Walker, an aide-de-camp, who, like other members of the official family, made drafts of letters and speeches for his Chief. Written at a time when spelling was in flux, subject to the conflicts of Benjamin Franklin's proposal to reform the alphabet completely, and of Noah Webster's dogmatic spelling in his 1783 *Blue-Backed Speller* which adhered to Anglicisms, the letter is especially interesting for its Americanisms, and for the accuracy of its spelling, with the sole exception, "existance."

(*Advertisement*)



Noted beauty consultant answers questions about face creams

DO FACE CREAMS REALLY WORK?

BY HELEN F. PORTER

A GOOD PART of my time as a beauty consultant is spent answering the many questions about face creams that come in the mail every day. In order to answer them fully, I've had to make a careful study of creams—from queen bee jelly and hormone creams to medicated and vitamin creams. I've found, as I'm sure that many of you have, that while most creams will do some good, none quite lives up to my expectations.

In the past year, I've received many letters about face creams containing those new beauty ingredients—*polyunsaturates*. Women want to know what they are, how they compare with other beauty ingredients, and what can be expected of them. All this curiosity led me into a really intensive study of face creams containing polyunsaturates.

The first thing I wanted to know was exactly what polyunsaturates are. According to research men I talked with, polyunsaturates, unlike many other beauty ingredients, are actual elements of young, healthy skin. For some unknown reason, they drain away with time. In fact, scientific tests have shown that when you're 20, your skin contains about 50% more polyunsaturates than it does at 40.

The next thing I wanted to know was whether a face cream can really help compensate for the skin's dwindling supply of polyunsaturates. The consensus of cosmeticians and research men was *yes*. But because these elements have a tendency to turn rancid and lose their potency, the cream you use must contain polyunsaturates in fresh, stabilized form in order to be effective.

With these facts in hand, I experimented with the various creams on the market and found *one* that claimed to have polyunsaturates that stay fresh and potent. I contacted the research director who developed this cream (it's made by Prince Matchabelli and called Polyderm). He told me it has a unique formula containing all 3 stabilized, natural polyunsaturates. He went on to say that these all-important elements are the main basis of the formula and are not watered down with unnecessary ingredients.

I then asked him just what Polyderm can do for the skin and found that besides supplying skin with potent polyunsaturates, it helps seal in needed moisture. This means Polyderm acts two ways to help keep skin firm and soft.

To make a long story short, I tested Polyderm myself by using it regularly. To my surprise, I found that this sheer, greaseless cream did everything the research director claimed. My skin feels more resilient and alive, and, what's more important, my complexion is fresher and more youthful-looking than it has been in years.

Because I feel actual use is the best way to demonstrate a new product, I asked the people at Prince Matchabelli to make a trial size of Polyderm available. It sells for $2, $3.50, $5 in the stores, but now you can get a week's supply, trial-size jar. Just send 25¢, your name and address to Polyderm, P. O. Box 73, Mt. Vernon, N. Y.



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THE DIME-A-DOZEN FACE

(Continued from page 178)

vessels of the eyeball and leave them (as they once were) pure blue-white.

Eye make-up? Oh yes, and in the strong light of day too, but with this difference: If you use coloured eye liner, it will be a narrow line of sky blue or pale apple green or almost no-colour mauve. If you use black, you'll find that you can manage a mere thread-line above the lashes with one of the thin-lead automatic pencils—much easier than a paint brush. Chances are you'll use the new eye shadows which are actually *shadow* colours: pale, greyed, purply-blues, beiged-greens, almost skin-tone browns. Maybe the newest trick this spring is using a luminous, transparent white liquid foundation or shadow on the lids and lots and lots of mascara, and that's all. It opens a not-very-huge eye to new dimensions. If you're skillful about it, you can dapple a bit of the white under the eye too. It's completely transparent, but it does dim out shadows.

Eyebrows are character—either supplied by you, or by plucking and your pencil. Shaping them takes judgment, yours if you trust it, a salon's if you trust theirs. Veer to the heavy side—no thin lines. A lot of women with darkish eyebrows are using a grey or charcoal pencil these days, instead of brown or black; they say it looks more natural, but still gives them a clear line. Blondes are using some gold pencil strokes along with olive or pale brown.

Obviously with the livelier, thin-skinned look, your lipstick will be one of the new high-pitched pastels, not of a fuchsia intensity. It has white in it—and if it has to be placed in any category, it tends to colours infused with quantities of light. It's far removed from the pink-satin pink—much more bloom, and it's both brilliant *and* transparent.

And when you're all made up, coloured, sleeked and powdered, what then? Then the finish: an astringent-soaked piece of cotton, squeezed out and then pressed precisely and firmly all over your face. It's the only thing in the world that gives a born-that-way look to a carefully planned make-up. All that's important stays put, and all that smacks of artificiality vanishes.

CLUES IN HANDWRITING

(Continued from page 176)

makes wide letters, he is apt to be generous in spirit and expansive in nature. A sense of humour shows in the "i" dots, which may be in odd shapes, perhaps little crescent moons or wiggly forms, placed erratically and high above the letter. Large lower loops in the "y" and "g" and other loopy letters are signs of a desire for material possessions, for pleasures, particularly if the pressure of the pen is heavy. Creativeness may appear in many ways, by printed letters included in cursive handwriting, by square-looking formations, by a circle for the "i" dot. Intuition, as part of creativeness, shows in writings where the letters of a word are disconnected, as opposed to the logical writings where the words are a series of connected letters.

In the nineteenth century, Nathaniel Hawthorne recognized the individuality of the handwritten word when he wrote: "Strange that the mere identity of paper and ink should be so powerful. Human nature craves a certain materialism and clings pertinaciously to what is tangible." Handwriting, in fact, has an additional value that, as Hawthorne said, "Print itself must inevitably lose. An erasure, even a blot, a casual irregularity of hand, and all such little imperfections of mechanical execution, bring us close to the writer and perhaps convey some of those subtle intimations for which language has no shape."



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SKETCH BY
EVELYN MARCIL

Taking a firm line— under knitted clothes

A long, sleek, fluid line is essential under knitted dresses and suits—and who isn't going to be under them quite a lot of the time? Herewith, a pleasant new way to achieve it: a light (deceptively light), but firming all-in-one that gives a smooth, easy line, doesn't indent anywhere too sharply. Made of bobbinet woven of Lastex with Vyrene; satin panels of Lastex with Vyrene; lace brassière section, Dacron-lined; in white. There's a low back, and no zipper—you just slither in. By Flexees; $25. Bloomingdale's.



Straws are in the Fashion Wind for Spring. Ingber's Exclusive linen-textured Straw at about $16. Colors: Bone, White, Coffee, Black. Also available in Black Patent at about $14.

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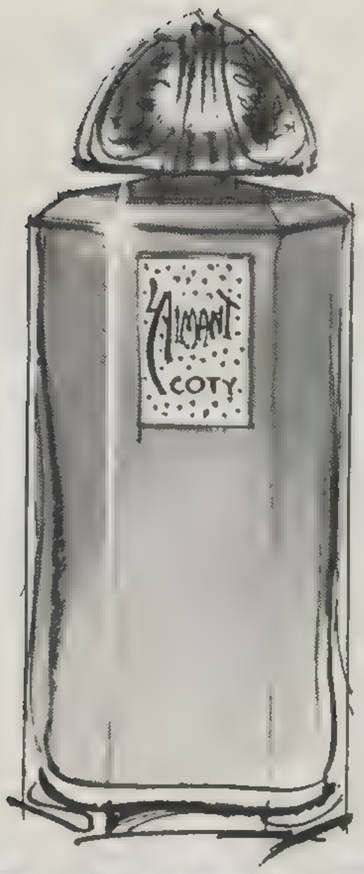
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A Brand Name is a maker's reputation

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Under-statements in beige



To wear under knitted clothes: a slip (above), and petti-slip (right), with just the right texture—thin, dry, cool, taffeta-like. They're made of a new Dacron and nylon blend which resembles taffeta and needs no ironing. Both are in creamy beige, with a whiff of embroidery. The slip, nicely shaped, has a zipper fastening, a brassière like bodice with broad straps; about $6. The petti-slip, slender, slashed at the back, has a scalloped hem, a bowknot appliqué; about $4. Both, by Artemis. At Lord & Taylor; Hutzler's.

SKETCHES BY EVELYN MARCIL

KNITTED FASHION NATURALS

The following is a list of stores throughout the country where the Junior Sophisticates dress shown on page 138 may be found.

Billings, Mont.....Mildred-Hazel
Cincinnati, Ohio.....Jenny's
Honolulu, Hawaii.....Carol & Mary
Indianapolis, Ind.....L. S. Ayres
Kansas City, Mo.....Cricket West
Long Beach, Calif.....Buffum's
Minneapolis, Minn.....Dayton's
Williamsport, Pa.....Lynn-Hayes

AMERICAN $ MYSTERY

The following is a list of stores throughout the country where the David Crystal costume shown on page 148 may be found.

Anchorage, Alaska.....Betty Faris Apparel
Boise, Idaho.....Carroll's
Burlington, Vt.....The Old Beehive
Cedar Rapids, Ia.....The Killian Co.
Charlotte, N. C.....Ed Mellon Co.
Fargo, N. Dak.....The Store Without A Name
Helena, Mont.....J. M. McDonald
Lexington, Ky.....Loom and Needle
Little Rock, Ark.....The M. M. Cohn Co.
Milwaukee, Wis.....MacNeil and Moore
Minneapolis, Minn.....Harold's
Nashua, N. H.....Dod's
Norristown, Pa.....Feder's
Portland, Me.....Ida Goffin
Portland, Ore.....Nicholas Ungar
Providence, R. I.....Shepard's
Roanoke, Va.....Smartwear-Irving Saks
Salt Lake City, Utah.....Makoff
Sheridan, Wyo.....Angionettes
Sioux Falls, S. Dak.....Fantle's
West Chester, Pa.....Joel Weiss
Wheeling, W. Va.....Stone & Thomas
Wilmington, Del.....Bird-Speakman

NEW SUIT ARCHITECTURE

The following is a list of stores throughout the country where the George Carmel suit shown on page 186 may be found.

Chattanooga, Tenn.....Fickett's
Des Moines, Iowa.....Julia Lenobel
Las Vegas, Nev.....Joseph Magnin
Milwaukee, Wis.....Hixons
Minneapolis, Minn.....Harold's
Mobile, Ala.....Raphael's
Norfolk, Va.....Naivette Shop
Providence, R. I.....Fredleys
Rochester, N. Y.....Suburban Fashions
San Francisco, Calif.....Joseph Magnin
Wellesley, Mass.....Fredleys

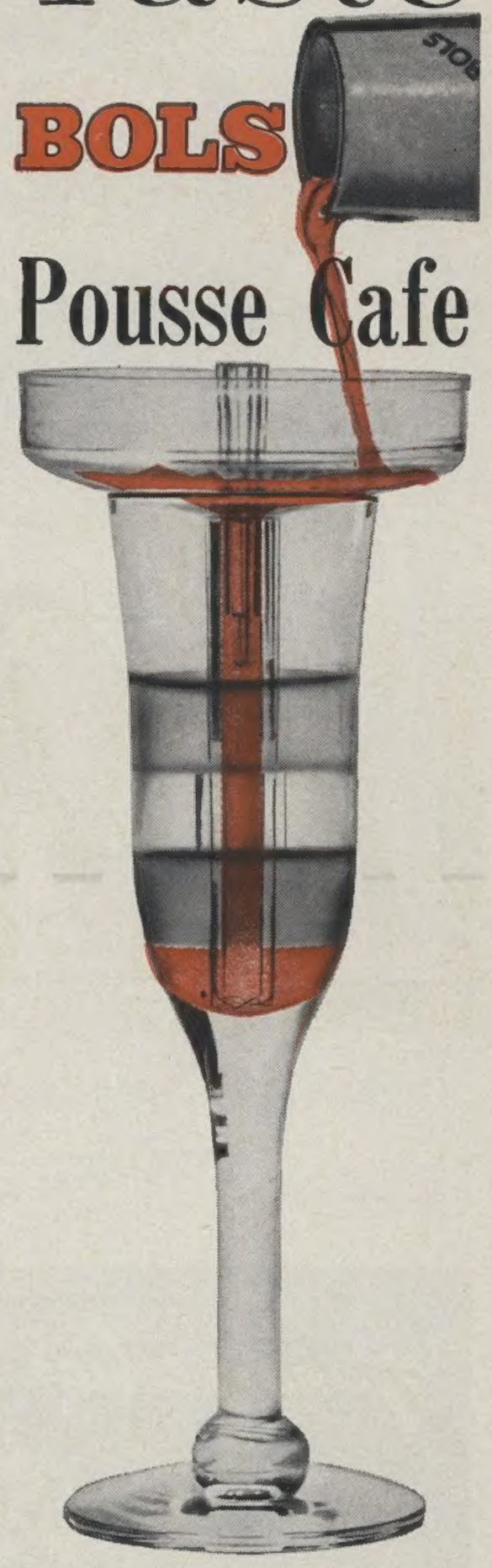
SHOES ARE A MAJOR TOPIC

in the next issue of Vogue— the February 15 issue, that is.

& how many shoes a smart woman needs now, is an exploration we make on foot in that same issue.

Clothes requiring new shoe-decisions are named and shown—along with their best new answers. February 15.

Taste BOLS Pousse Cafe



We're pouring blushing Creme de Noyaux, one of the delicious Liqueurs in this "drink-of-the-year"—Bols Pousse Cafe. You can discover the taste delight of this liquid rainbow by merely asking for it at your special tavern or club, or make Bols Pousse Cafe at home. Just pick up four of the Bols original **"HOST SIZE"** bottles and the easy to follow recipe booklet at your liquor store. To help you become a real Bols Pousse Cafe expert, get an exclusive Bols Magifloat server (shown above) by sending 25¢ to: Bols Magifloat, Erven Lucas Bols Distilling Co., P.O. Box 5000-A, Spring Park, Minn.

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VOGUE PATTERNS

(Other views, sizes, yardages of the patterns shown on pages 206, 208)



5166

Above: Vogue Pattern 5166, Easy to Make; with a bloused bodice, sleeves cut in one piece with shoulder yokes. Sizes 10 to 18. For 14: 2 yards 56" fabric; ¾ yard 40" sash fabric; ¾ yard 40" sash facing. $1.



5181

Above: Vogue Pattern 5181, Very Easy to Make; with elastic casing at the waistline. Sizes 10 to 18; for size 14, 2⅝ yards of 56" fabric; the sash requires ¾ yard 40" fabric and ¾ yard 40" facing. $1.

VOGUE PATTERNS ARE AVAILABLE AT IMPORTANT SHOPS IN EVERY CITY OR BY MAIL (POSTAGE PREPAID), FROM DEPARTMENT V, VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 198 SPADINA AVE., TORONTO, ONTARIO. (Some pattern prices are slightly higher in Canada.) Note: California and Connecticut residents please add sales tax. These patterns will be sent third-class mail. If you desire shipment first-class mail, please include 10¢ additional for each pattern ordered.

Topknot Tales & other stories



You know *those mornings—don't we all!—when you peer into your mirror and are confronted by a disastrous image you wish were someone else. Your hair, you are compelled to admit, is a hideous mess! "Cut it all off!" you may mutter darkly.*

But of course you don't. Instead, you dash down to your hairdresser, who deftly wafts your recalcitrant tresses back into shape and — presto!—you're you again.

Which brings us to the announcement (fanfare, please!) of a wondrous new permanent wave called HAIR BRITE. *No hasty wizardry here. Rayette* HAIR BRITE *is the outcome of years of diligent research. Objective: a firm, full-bodied wave that would tenaciously hold its curl through thick and thin, yet leave your hair caressingly silkensoft and buoyant — perfect, of course, for the new hairstyles.*



HAIR BRITE *is the miraculous* fait accompli, *with a built-in pixie whose magic wand bestows a brilliantly youthful, naturally lustreful glow upon even the dullest hair.*

What brighter way to celebrate our 25th birthday than with this proud new wave? See your hairdresser and say — nay insist — you want a HAIR BRITE *wave, by Rayette. Truly, it's sensational!*

TWENTY-FIFTH ANNIVERSARY RAYETTE 1961 SILVER JUBILEE

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